THE
Iriſh Spelling-Book;
OR,
INSTRUCTION
FOR THE
READING of *ENGLISH*,
FITTED for the
YOUTH of IRELAND.

In which are ſet forth many uſeful Obſervations in *Spelling*, *Alterations*, and Amendments in the Sounds of Letters, both Single and Double;

Exact *Formations* of both Sorts by the ſeveral *Organs* of *Voice*; —— A Diſcourſe on *Proſody*: ——. A large Chapter about various Quantities of Vowels, Change, and Loſs of Letters and Syllables in Pronunciation; —— Rules for the right Reading of *Proſe* and *Verſe*; —— A new Method of *Parſing*, according to *Orthography* and *Proſody*; —— A Method of Teaching, uſeful both to Scholars and their Teachers; ——And many other neceſſary Things, interſperſed in each Part of the Book.

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THE

PREFACE.

THE *Children in* Ireland *are generally train'd up in reading idle* Romances, *which fill their Heads with wild, and unnatural Fancies, and corrupt their Morals alſo.——And, whereas Books, furniſh'd with Obſervations and Rules, ſetting forth the Nature of the* Engliſh *Language, would, with Certainty and Expedition, carry them on towards the reading and underſtanding of it; in the Romances they have no ſuch Inſtruction: They have nothing at all to help them, but only the Voice of the Teachers, who themſelves are moſtly very ignorant and unskilful; and hence their Progreſs in Learning is very ſlow, and tedious, and*

they ſcarcely ever arrive at any tolerable Knowledge in the Language.

Having ſeriouſly conſider'd this Matter, I made my Addreſs to ſome Perſons of good Figure, and Underſtanding, with Complaints of ſuch a wrong Education, and told them, that, if ſome Book were compoſed, which might be a compleat Inſtruction for Reading, and ſo order'd, as not to be diſagreeable to any Perſwaſion whatſoever, I believ'd it might be more uſeful to the Public, than Romances, *and alſo than moſt of the Spelling-Books we already have.*

By their Approbation of the Thought, and Wiſhes expreſs'd for ſuch a Book, I was animated to the following Work.

Before the Reader dips into it, I think it proper (according to the Cuſtom in Prefaces) to give ſome ſhort Account of it.

I have peruſed many Authors, both new and old, upon the Subject, and, out of them (as every one has done from thoſe before him) have cull'd ſome Things uſeful for my Purpoſe; and particularly from the ingenious Dr. Watts's *Spelling-Book, which is reckon'd to be the beſt Performance in its Kind, which hitherto we ever had.*

And yet, whoever compares what is here done, with other Pieces before it, will not find it (ſome few Things excepted) the ſame with any of them, but in many Things different from all.

CH.

CH. IV. *The* Alterations *propoſed in the Sound of Letters, may ſeem a bold Adventure, and yet I preſume it is a rational one.*

It is odd, that ſuch Names ſhou'd be given to Letters in moſt Languages, as do ſo little expreſs the Powers, and Sounds they are to have, when joined in Syllables;———and it is wonderful, how young Children ever learn to ſpell them at all, even by their Names in Engliſh, *tho' generally more natural and plain than in other Tongues; as for Inſtance, our Name* Uzzard, *for (z) is ſo very ſtrange, that I was much puzzled to account for it; till Mr.* Samuel Davey, *a very ingenious Gentleman, convinc'd me, it was a Corruption of (S)* hard, *as in* Zone, *by way of Diſtinction from (S)* ſoft, *as in* Sun.

The Amendments therefore in that, and other Letters, ſingle and double, ſeem to be proper and convenient.

CH. VII. *The* Formation *of Letters, is, I conceive, very uſeful.* Vid. *the ſaid Chapter.*

CH. VIII. Proſody, *as there handled, was, as I may ſay, an unbeaten and perplexing Subject.*——— *But, altho' the Wildneſs of our Language cou'd not be made to tally with the* Latin, *ſo exactly as might be wiſhed, yet it proved more correſpondent thereto, than, at firſt, I imagined.*

CH. IX. *Whereas the modern Spelling-Books have long Tables of ſingle Words, I have ſhortned them.*

The

The Deſign in ſuch Tables is not to exhauſt a Dictionary, but, to give ſuch Numbers of Words, as may ſerve only for exemplifying Specimens of Spelling, according to the Rules in Chapter the IIId *and* VIth, *and thoſe, with the various Situations of Accent upon this or that Syllable; the Bulk of the Language being to be gained only by diligent Obſervation, and Practice afterwards.*

And, whereas Words, of late, are put only divided into Syllables, they are here placed in two Columns: —— in one, divided; and in the other whole.

Words divided, let them be ever ſo long, are, in effect, but Heaps of Monoſyllables, and tend very little to Improvement in Spelling.

Here the Scholar may, in one of the Columns, prepare the Spelling of the Words by their Diviſions; but, in ſaying his Leſſon, may cover them with a Label of Paper, and, accordingly ſpell them as they ſtand whole and undivided.

CH. X. *About Vowels and Conſonants, ſingle and double, with the Sounds, Changes, and Loſſes of Letters and Syllables in Pronunciation, is done as methodically, as the Things therein wou'd well admit.*

It is indeed a long Chapter, but all of it very neceſſary.

CH. XXII. Parſing *perhaps may ſeem a novel and odd Invention; and yet, if, in the Book, there be any Things worthy of Peruſal, this certainly is ſo.*

It

It is the most useful Part of all; because, it reduces all the foregoing Book to Practice (the two Chapters of reading Prose, and Verse, excepted) and, thereby firmly grounds a Learner in most Things necessary for him to know about Reading.

CH. XXIII. *The* Method for Teaching *may be useful, not only to the Scholar, but to the Master also, especially if young and unexperienc'd. And he who will think fit to follow it, may possibly find it so, in easing his own Labour, and at the same time, in improving his Scholar.*

Perhaps it may, to some Persons, seem strange, that there are not here (as in most Books of this Kind) inserted some Portions of the Holy Scripture.——

As to this, all I shall say, is, that the Book being intended only to teach Children to read, it did not seem necessary to put in any thing else, but what shou'd be immediately directive *to that End.*

As for any seeming Defect of Scripture, *it may be abundantly made up, and to much better Purpose, by daily Instruction in Catechising, and good Admonitions to Virtue and Piety.*

This Book is calculated, not only for Children when very young, but also when they are farther advanced in Years and Judgment; and a Teacher may adapt the several Parts suitably according to the several Degrees of Age and Capacity in his Scholars.

There

There are indeed a Number of hard Words in it, which may ſound oddly to Beginners; Terms of Art, as, in many other Caſes, are here neceſſary and unavoidable; But then, by frequent Explanations, they will gradually become eaſy and familiar.

To conclude; A national Cuſtom, tho' a bad one, is not eaſily alter'd; and it is vain, in any ſingle Man, to hope from any thing he can do, to ſtem it; and yet, if this mean Treatiſe ſhou'd prove an Occaſion to ſome Perſons more able by their Pens, and others by their Power, to ſecond the honeſt Deſign of it, I ſhou'd not deſpair of their giving ſome Check to that pernicious Cuſtom of a Romantic Education, tho' become ſo inveterate in this Kingdom.

The INTRODUCTION.

A DIALOGUE

Betwixt *Q.* and *A.*

Q. WHAT is Reading?

A. Reading is the expreſſing of written or printed Sentences with a due Pronunciation.

Q. What is a Sentence?

A. A Sentence is a Set, or Number of Words comprehending ſome perfect Senſe, or Sentiment of the Mind.

Q. What is a Word?

A. A Word is a Sign of a Thought expreſſed by one, or more *Syllables* in Writing, or Speaking.

Q. What is a Syllable?

A. A *Syllable* is the Sound of one Letter, or of ſeveral *Letters* together; that is, of one ſingle Vowel, or of two Vowels, called a Dipthong, with, or without other Letters called *Conſonants*, and utter'd with one Breath; as, *O-be-di-ent*, *Book*.

Q. What is a Letter?

A. A Letter is a Character, or Mark de-

noting the Motion, or Poſition of the In
ſtrument of Speech, to which it belongs, i
the Production, or Determination of it's Sound
What a Vowel, Dipthong, and Conſonant are
will be explained in their proper Places.

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1. The reading of Writing, or Print, is either a goin over the ſame with the Eye only; or with both the Eye and Voice alſo: Thus a Man, whether he ſilently ſtu dies on a Book, or pronounces what he ſo ſtudies, i ſaid to read it: — It is here taken in the latter, and it more proper Senſe.——For, the Word *Read*, come from the Teutonic *Red*, (i. e.) *Voice*.

2. In every Sentence there muſt be three Words t make Senſe; as *Virtue is laudable*.

3. *Word* here is not conſidered in Regard to Signifi cation, but meerly as conſiſting of Syllables and Letter

Theſe four Things, *viz.* Letters, Syllables, Words and Sentences, make up the *Engliſh* Language; and ar therefore the ſubject Matter of Grammar, which is for med from it.

Of GRAMMAR.

Q. *PRay what is Grammar?*

A. Grammar is an Art, which ſhew how to write, or pronounce Letters and Syllables truly; and, by joining ſingl Words together, according to their Proper ties, and mutual Relations, to make Sentences

Q. *Pray explain this Deſcription of Grammar*

A. From what hath been ſaid, it appears,

That { Letters / Syllables / Words } Make { Syllables, / Words, / Sentences.

Hence *Grammar* is divided into four ſevera Parts, *viz.* 1. Or

1. Orthógraphy,	3 Etymólogy,
2 Próſody,	4 Syntax.

The 1ſt Part, as concern'd in Writing, ſhews how to form Letters; and for *that*, it is call'd *Orthógraphy*.

But, as concern'd in Pronunciation, it ſhews how to give the due Sound of them; and, for *that*, it is call'd *Orthóepy*.

The 2d Part, ſhews which of the Syllables in a Word is to be marked or Sounded with an Accent; and, with what Quantity, or Time, each is to be marked, or Sounded; and, for *that*, it is called *Próſody*.

Thoſe two Parts are contained in the former Clauſe of the aforeſaid Deſcription of *Grammar*.

The 3d Part, ſhews the Accidents (or Properties) of Single Words; as Number, Caſe, Gender, Perſon, &c. and this is called *Etymólogy*.

The 4th Part ſhews how to order, and adjuſt ſingle Words ſo, as that, due Regard being had to their Properties and mutual Relations, they may be fitly joined together in Conſtruction and Senſe; and this is called *Syntax*.

And theſe two latter Parts *Etymology* and *Syntax*, are contained in the latter Clauſe of the aforeſaid Deſcription.

Q. *But, after all, have Spelling and Reading any thing to do with Grammar?*

A. Yes certainly; and, more or leſs in each of the four Parts.

Spelling is indeed chiefly concerned in the two first Parts, *Orthógraphy*, and *Próſody*, and is wholly founded upon them; as for the two latter Parts, *Etymólogy*, and *Syntax*, Spelling and Reading have but very little to do with them.

For, in *Etymólogy*, Spelling meddles only with the two Properties Figure and Species; That is, it conſiders and divides Syllables according to the Compoſition, and Derivation of Words; and, from *Syntax*, Reading borrows the Points or Pauſes, which ſerve as ſuch Limits, and Bounds to Sentences, and their various Clauſes, and Parts, as may, not only render the Senſe of each more diſtinctive, and Intelligible; but alſo give Times neceſſary for the taking in of Breath in Vocal Reading.

Q. *But can there be a Grammar for the Engliſh Tongue?*

A. No doubt there may: — *Grammar*, in general, is Suitable to all Languages; and, tho' the Nature of this or that particular Language, may Occaſion ſome Idiomatical Differences in the manner and Circumſtances of ſome Things; yet, in Subſtance, the general contents of *Grammar*, are the ſame in all.

A general *Grammar* may truly aſſert, that, in every Nation, not void of Writing, there are Characters, which are call'd *Letters*, tho' there may be ſome particular Differences in the Number, as well as Figure of them. The *Hebrew* hath twenty two *Letters*; the *Greek* twenty four; the *Latin* twenty; and the *Engliſh* twenty ſix.

Each Language hath Number, Caſe, and Gender, &c.

&c. The *Hebrew* and *Greek* have three Numbers; the *Latin* and *Engliſh* but two.

The *Greek*, and *Latin* diſtinguiſh their ſeveral Caſes by different Terminations (or endings) The *Hebrew* and *Engliſh*, not by different Endings, but by Particles ſet before them.

The *Hebrew* hath two Genders; the *Greek* and *Latin* three; the *Engliſh* but little, or no Diſtinction thereof.

And, as Languages differ in *Etymology*, or the Properties of ſingle Words; ſo hath each it's Peculiarities in *Syntax*, (or Conſtruction,) &c.

The *Engliſh* Language therefore may be Grammatically accounted for, as well as any other; and already has many Grammars, and, ſome of them, very good ones calculated for it.

Foreigners indeed complain of the great Difficulty of the *Engliſh* Tongue; and ſo do ſome of our own People; — ſome think it cannot be confined to any Laws of Grammar; — and others have endeavoured to reduce it too ſtrictly to the Rules of *Latin* Grammar.

In every Language there are many Things difficult to Strangers, and, in *Engliſh*, not a few; — ours are chiefly owing to the Defects in our Alphabet, and to the variety of Sounds upon one and the ſame Character, as may further appear.

As for thoſe who think *Grammar* impracticable, or uſeleſs for *Engliſh*, they are much miſtaken; — and thoſe alſo, who wholly form a *Grammar* for *Engliſh*, from one made purely for the *Latin* Tongue, act wrongly; — and yet a *Latin* Grammar may ſerve, as an uſeful Plan for our Direction; whence we may draw out what Things may be ſuitable to the Genius of our Language, and omit, or alter others that are not ſo.

Having ſet forth what may ſerve as Preliminary to the two Parts of Grammar, *I ſhall now proceed to the* 1ſt *viz.* Orthography, *and begin with Letters.*

CHAP.

Chap. I.

Of ORTHOGRAPHY.

The LETTERS

	Old Engliſh		Roman		Italick		Names
1	𝔄	𝔞	A	a	*A*	*a*	*a*
2	𝔅	𝔟	B	b	*B*	*b*	*bee*
3	ℭ	𝔠	C	c	*C*	*c*	*ſee*
4	𝔇	𝔡	D	d	*D*	*d*	*dee*
5	𝔈	𝔢	E	e	*E*	*e*	*e*
6	𝔉	𝔣	F	f	*F*	*f*	*ef*
7	𝔊	𝔤	G	g	*G*	*g*	*ghee*
8	𝔍	𝔥	H	h	*H*	*h*	*each*
9	𝔍	𝔦	I	i	*I*	*i*	*i*
10		𝔧	J	j	*J*	*j*	*i Conſonant*
11	𝔎	𝔨	K	k	*K*	*k*	*ké*
12	𝔏	𝔩	L	l	*L*	*l*	*el*
13	𝔐	𝔪	M	m	*M*	*m*	*em*
14	𝔑	𝔫	N	n	*N*	*n*	*en*
15	𝔒	𝔬	O	o	*O*	*o*	*o*
16	𝔓	𝔭	P	p	*P*	*p*	*pee*
17	𝔔	𝔮	Q	q	*Q*	*q*	*cu*
18	𝔕	𝔯	R	r	*R*	*r*	*ar*
19	𝔖	𝔰	S	ſ, s	*S*	*ſ, s*	*eſs*
20	𝔗	𝔱	T	t	*T*	*t*	*tee*
21	𝔘	𝔲	U	u	*U*	*u*	*yu Vowel*
22		𝔳	V	v	*V*	*v*	*yu Conſont.*
23	𝔚	𝔴	W	w	*W*	*w*	*Double yu*
24	𝔛	𝔵	X	x	*X*	*x*	*ex*
25	𝔜	𝔶	Y	y	*Y*	*y*	*wy*
26	𝔝	𝔷	Z	z	*Z*	*z*	*uzzard*

Q. *I see there are, in this Table, a Number of Letters, and different in their Figures and Sizes, pray explain them to me.*

A. This Table is an Alphabet of the 26 *English* Letters.

Q. *What do you mean by an Alphabet?*

A. Alphabet is a Word made up of the two first *Greek* Letters, *viz.*

Alpha & Beta } answering to our two } A & B;

Whereby is meant the whole Number of our twenty six *English* Letters; as, when we say, a Boy is in his A B C.

This Alphabet contains Letters both Capital and Small ones of three different Kinds of Characters.

The 1st Column contains the Old *English* Letters; in which are printed our Acts of Parliament, Proclamations, *&c.*

N. B. This hath not in it the Capital Consonants of j and v.

The 2d contains the *Roman* Letters, in which most of our *English* Books are printed.

The 3d contains the *Italic* Letters, which are not so thick, and full as the *Roman* Letters: —— These are frequently mixed in printed Books, by way of Distinction, in some remarkable Words, Quotations in Verse and Prose, *&c.*

The 4th contains the common Names or Sounds of the 26 several Letters used in the Pronunciation of them, — as, *A, Bee, See, Dee, &c.*

The

The Diviſion of LETTERS.

Q. *Are there any other Differences in theſe Letters, whereby they are to be diſtinguiſhed from one another?*

A. There are; and firſt, they are to be divided into { Vowels and Conſonants.

Of VOWELS.

Q. *What is a Vowel?*

A. A Vowel is a Letter, which, without the Help of any of the other Letters joined to it, doth, by itſelf, denote a perfect Sound, and often alone makes a perfect Syllable, as, *a*, *i*, *o*, &c.

The Diviſion of Vowels.

Q. *Is there any Diviſion of Vowels?*

A. Vowels are divided into { Single and Double } Vowels.

Q. *How many ſingle Vowels are there?*

A. Six, —— as, *a*, *e*, *i*, *o*, *u*, *y*.

Q. *What is a double Vowel?*

A. A double Vowel is that, which is made up of two Vowels ſounded together, ſo as to make but one diſtinct Syllable, and this is uſually called a Dipthong.

Q. *Some of theſe Letters I obſerve to be of very different Shapes, but others ſo like therein, that it may be hard to remember how they are diſtinguiſhed from one another.*

A. I have here prepared a Table of them, and placed them in ſuch an Order, that, having thoſe

those which are somewhat alike, put nearer to one another, and in a closer view, you may the better discern their differences; as,

c	b	i	j	ſ
x	d	n	l	f
e	p	u	t	z
o	q	m	r	v
a	g	h		w
	k	y		

The Division of DIPTHONGS.

Q. *How are Dipthongs divided?*

A. Into { Proper and Improper } Dipthongs.

Q. *What is a proper Dipthong?*

A. Two Vowels in one Syllable, so mixed together in Sound, that, tho' both are heard, yet their Sound is distinct from either of the single ones, and from all other Vowels.

Q. *How many Proper Dipthongs are there in* English?

A. Six, viz.

ai	in	*ſaid*, or *ay* final in *Day*
au		*laud*, or *aw* in *Law*
ee		*feed*
oi		*boil*, or *oy* in *Boy*
oo		*food*
ou		*loud*, or *ow* in *Low*

Q. *What is an Improper Dipthong?*

A. An Improper Dipthong is the meeting of two Vowels in one Syllable, without the mixture of both Sounds; that is, when but one

one of the Vowels is ſounded, and the other mute or ſilent.

Q. *How many Improper Dipthongs are there in* Engliſh?

A. Ten, *viz.*

aa	*Aaron*		*ie*	*Fierce*	
ea	*Heart*		*oa*	*Cloak*	
eo in	*Leopard*		*oe* in	*Foe*	
eu	*Deuce*		*ue*	*Due*	
ei	*Receive*		*ui*	*Guide*	

Hither may be reduced the *Latin* Dipthongs (*Æ*); as, in *Æneas*, *Ætas*; and *Œ*, as, in *ŒDIPUS*; both which ſound *E*; and therefore the latter differently from the *Engliſh* Dipthong *OE* which ſounds like *O*, as before in *Foe*.

Q. *Are there ever more than two Vowels in one Syllable?*

A. In Syllables of ſome Words there are three; and then they are called Tripthongs; as,

eau	*Beauty*		*eou*	*nauſeous*	
ieu	*lieu-adieu*	&	*iou* in	*glorious*	
iew in	*view*			ſounded as two	
uai	*acquaint*			Syllables.	

Of CONSONANTS.

Q. *What is a Conſonant?*

A. A Conſonant is a Letter, which cannot give a clear and perfect Sound of it ſelf without the help of a Vowel; and therefore can never make a perfect Syllable.

Q. *How does it appear that a Conſonant alone cannot make a perfect Sound?*

A. The

A. The very Names of the Conſonants cannot be expreſſed without a Vowel, either before, or after each of them, to help out its Pronunciation; as,

m, *n*, *b*, *k* } expreſſed { *em*, *en*, *bee*, *ké*

Q. *How many Conſonants are there?*

A. There are one and twenty; as,

b , c , d , f , g , h , j
k , l , m , n , p , q , r
s , t , v , w , x , y , z

The firſt Diviſion of CONSONANTS.

Q. *What is the firſt Diviſion of Conſonants?*

A. Into { Single and Double } Conſonants.

Q. *Which are Double, and which are Single?*

A. *x* and *z* } made of { *cs*, *ds* } are double Conſonants, and all the reſt are ſingle ones.

The ſecond Diviſion of CONSONANTS.

Q. *What is the ſecond Diviſion of Conſonants?*

A. Into { Mutes and Semivowels (or half Vowels.)

Q. *What is a* Mute *Conſonant?*

A. A Letter which ſingly taken, makes no ſound at all, unleſs a Vowel be added to it; and therefore, is quite Mute or Silent; for (B) by itſelf, cannot be pronounced without ſome

ſome Vowel, after or before it; as *be* or *eb*.

Q. *How many Mutes are there?*

A. Nine; as

b	g	p
c	j	q
d	k	t

Q. *What is a Semivowel?*

A. A Semivowel is a Conſonant, whic without a Vowel added to it, hath, by i ſelf, an obſcure and imperfect Sound, as if had a ſhort Sound of a Vowel before it, appears in the very Name or Pronunciatio of it.

Q. *How many Semivowels are there?*

A. Eleven; as

f	}	ef	v	}	ev
l		el	w		we *or oô*
m	} founded	em	x	} founded	eks [*rap*
n		en	y		wy *or êe r*
r		er	z		ez [*p*
ſ	}	es		}	

As for (*h*) it comes under neither ſort becauſe it is only a meer Aſpiration.

Q. *How are ſome of the Semivowels otherwi called?*

A. Liquids.

Q. *What is a Liquid?*

A. A Liquid is a Conſonant, which, a ter a Mute in the ſame Syllable, does, with out any Stand, nimbly glide off; and there fore becauſe of its eaſy Motion, doth as were, melt away in Pronunciation; as (*l*) i the Syllable (*ble*) of the Word *Bleminſh* — an (*r*) in the Syllable (*pro*,) of the Word *probabl*

Liquid

Q. *How many Liquids are there?*
A. Four; as, | l | n | m | r |

* Liquids, being compriſed under the Semi-vowels aforeſaid, have an imperfect Sound of a Vowel before them in Pronunciation; as ĕL, ĕM, ĕN, ăR: Hence it is, that, in *Connaught*, it is uſual in pronouncing *R M* final, to inſert (*U*) as,

CHARM——CHARŭM, } tho' very quick.
HARM——HARŭM, }

And, even in *England*, to pronounce ALARM—— ALARŭM, Hence alſo the Criers of the publick Papers in *Dublin*, naturally Sound GŏREAT NEWĭS for *great News:*

" Becauſe *R* in *GREAT*, and *S* in *NEWS*, are Semi-vowels; and *R* is ſounded as if ĕR, *or* ăR, and *S* as if ĕS *or* ĭS; and, whereas a *Mute* cannot have any Sound at all without a borrow'd Vowel expreſly after or before it; a *Liquid*, tho' it be a *Conſonant*, hath, in it ſelf, ſome ſound of a Vowel before it, whether it be ſingle, or put after a Conſonant;

DE, L		*ED*, ĕL
Lad	ſounds as if	ĕLAD
Print		PĕRINT
Blow		BĕLOW

N. B. That the little (ĕ) in ſuch Words, is ſounded very rapid and quick, and ſomewhat like the *Hebrew* Vowel *Sheva* (:)

In *Engliſh* *L* and *R*, chiefly are uſed; *M* and *N*, being but rarely ſet after a Mute in the ſame Syllable,— not pronounced with the ſame eaſy Motion, as *L* and *R*.

CHAP. II.
Of SYLLABLES.

YOU have told me before, what a Syllable *is*, viz. *that it is made of a ſingle or double* Vowel *alone, or of either joined with one or more Conſonants*: — *Pray, how ma-*

ny Conſonants *may begin a Syllable?*

A. One, two, or three, and no more; as,

one	in	*by*	except			
two	in	*dry*	*Schr*	in	*Schrevelius*	
three	in	*ſtray*	*Phth*	in	*Phthiſic*	[Foreign Words.

In which two laſt are 4 beginning Conſonants, if *h* be therein allowed for one.

Q. *How many Conſonants may end a Syllable?*

A. One, two, or three alſo, and uſually no more than four; as,

one	in	*at*	But ſometimes, tho' very ſeldom, there are five final Conſonants, as, *Lengths*, *Strengths*.			
two	in	*old*				
three	in	*ſhrimps*				
four	in	*depths*				

So that, reckoning both the beginning and ending Conſonants, we ſee there may be ſeven, which, together with the Vowel, make eight Letters in one Syllable.

Hence one may obſerve, 1ſt, that two Conſonants may, in the beginning of a Word, go before a Vowel or Dipthong, and three follow at the end of it; as, in *Thought*.

2dly, Three before, and three after; as, in *Straight*.

3dly, Three before, and four after it; as, in *Strength?*

Q. *How many Syllables may there be in a Word?*

A. Never more than ſeven or eight; and but few *Engliſh* Words have ſo many; as,

Re-con-ci-li-a-ti-on

Ir-re-pre-hen-ſi-bi-li-ty.

There are indeed Words of nine Syllables;

Syllables;

But then ſuch are very few and made of *Greek* Words; as,

Syn-ca-te-go-re-ma-ti-cal-ly
The-o-lo-gi-co-po-li-ti-cal.

Q. *Is it neceſſary that there ſhou'd be a Vowel in every Syllable?*

A. It is; for Conſonants, as beforeſaid, cannot make Syllables;

Bd, *Mnd*, *Mrnng*, *Frm*, *Tb* } without Vowels ſignifie nothing; but with Vowels, may make the Syllables. } *Bad*, *Mind*, *Morning*, *From*, *Tub*, *&c.*

Q. *By what Names are Words uſually called, in regard to the Number of the Syllables, of which they conſiſt?*

A Word of { 1 Syllable, 2 Syllables } is called { Monoſyllable, Diſſyllable
more Syllables than two } is called { Polyſyllable.

CHAP. III.

Of SPELLING.

Q. *WHAT is Spelling?*

A. Spelling is an *Art*, which ſhews,

1ſt, How to divide Words already made, into Syllables and Letters.

2dly, How to join Letters and Syllables together, ſo as to compoſe Words by them.

Q. *Which of theſe two Sorts of Spelling is preparatory to* Reading?

A. Both, *viz.* the dividing of Words already made, into Syllables and Letters; and, out of theſe, to make up the ſame Words again. As, in Spelling the Word *Merciful*, we ſay,* *m*†*e*†*r*=*mer* *c*†*i*=*ci*, *merci*, *f*†*u*†*l*, *ful*, = *merciful*.

So that the Word is firſt divided into its Parts, and then ſet together again.

† The Word *Spelling* is frequently uſed to ſignifie the Writing of a Word, either from the Sound in its Pronunciation, or from the conception of its Characters formed in the Mind: ——And, when a Man writes the Word without adding any wrong Letters, and without leſſening or changing the proper ones in it, he is ſaid to Spell well, or truly

Spelling in this Senſe, is obtained chiefly by much Reading of Books, and a careful Obſervation of Words therein,

* This Mark † ſignifies the adding of one or more Letters or Syllables together; and = Equality.

Q. *Spelling, or dividing Words into Syllables, muſt ſurely be a very eaſy Thing, ſince young Children are put to it.*

A. Not ſo eaſy as you ſeem to think.—— Exact Spelling is certainly a very nice, and difficult Buſineſs; and requires much Knowledge and Judgment, eſpecially in the *Engliſh* Tongue. For, this hath borrow'd Multitudes of Words from ſeveral other Languages; and no Man can, in every Caſe, divide Words into Syllables truly; or at leaſt, be ſure he doth ſo, unleſs he be well acquainted with thoſe ſeveral Languages, whence many of it's Words are taken; and can diſcern the Manner of turning them into *Engliſh*, and the various changes they ſuffer thereby: ——

And there are but very few, even of Perſons, who are grown up in Years, and arrived to an extenſive Knowledge in Languages, who can, in Truth, pretend to be throughly perfect in the Matter.

It requires a good deal of Skill to diſcover the Originals of Words, not only foreign, but even native *Engliſh* ones alſo; and, without a tolerable Knowledge of *Compoſition*, and *Derivation* in both Sorts, one cannot, with any certainty divide them into true and proper Syllables. To confirm what is ſaid, I ſhall mention a few Inſtances, which may ſerve, inſtead of many others, that might be produced; as,

Falſly Spelled	Truly Spelled.
A-bra-ham	*Ab-ra-ham*
Pro-ſe-lyte	*Proſ-e-lyte*
Lear-ning	*Learn-ing*
U-na-voi-dab-ly	*Un-a-void-a-bly*
I-ni-quit-y	*Iu-i-qui-ty*
Tran-ſi-ent	*Tranſ-i-ent*

How few Perſons are there who wou'd be apt, truly to divide the Word *Cowſlip*?

Wou'd not many be ready to part it into the Syllables *Cow-ſlip*, as it ſtands in the beſt of our Spelling Books? and yet, this Diviſion is not exactly juſt. For, *Cowſlip* is compounded of three Parts, *Cow* ('*s*), and (*Lip*): Now, whether ('*s*) be an Abbreviation of (*His*) as ſome think it, when ſo mark'd at the end of a Word; or be only the Sign of the Genitive Caſe in the old *Saxon*, I ſhall not here diſpute; but I may venture to ſay, it is

o be divided into *Cow's-lip.*

It then an exact Spelling be difficult to Perſons of Age, and Learning, it muſt ſurely be much more ſo to ignorant Children.

Q. *But what Need is there for ſuch nicety in Spelling? if I know the Letters, and make Syllables of them, altho' in the Manner you before ſaid was wrong, will not ſuch a Diviſion come to the ſame Thing, as* that, *which you there ſeem to make more correct, and therefore do well enough?*

A. No; and for theſe two Reaſons; as,

1ſt, By juſtly dividing a Word, whether compounded or derived, ſomewhat of the Senſe of the Original Part, or Parts, is preſerved; and ſo helps one to a clearer Notion of it's Meaning; which otherwiſe might be imperceptible, and eſcape one's Notice; as may appear by the Examples before. But,

2dly, A true Diviſion of Words into their Syllables is very neceſſary for true Pronunciation: For, *Reading* being nothing, but a rapid, or quick Spelling, whoever Spells or divides Syllables wrongly, muſt, of courſe, Read and Speak wrongly; as, ſuppoſe a Boy were to ſpeak the Words *Danger*, *Herod*, *Nobility*, *Poſition*; And inſtead of the true Spelling, *viz.*

Dan-ger	ſhou'd ſay	*Dang-er*
He-rod		*Her-od*
No-bi-li-ty		*Nob-il-it-y*
Po-ſi-ti-on		*Poſ-it-i-on*

He wou'd certainly pronounce theſe Words as wrongly in Speaking; and this wou'd plainly

appear, if his Pronunciation were made a little more deliberate and ſlow.

So that, without true Spelling, our very ſpeaking itſelf wou'd be improper, and hardly intelligible.

Q. *Are there any Helps to be had, in order to render the Difficulty of Spelling eaſy?*

A. There have been publiſhed many Spelling-Books, with great Numbers of Words Alphabetically ranged in Tables, and divided into Syllables; by an early and conſtant Practice in which, a beginner may lay a kind of Foundation; and thence gain ſome practical Knowledge towards the dividing of whole Words, when he elſewhere meets with them, tho' not ſo divided, and order'd for him: But then theſe, unleſs proved by Rules, are of no great Advantage.

Q. *From what you have ſaid, I begin to apprehend this may be a tedious Buſineſs, but hope you can give me ſome Directions for the ſhortning of it.*

A. I ſhall endeavour to do ſomething that way, and firſt in general:

In every Syllable whatſoever, there muſt, of neceſſity be a Vowel; and therefore, whenever you are to Spell a Word, conſider how many Vowels, or Dipthongs there are in it; that is, how many Pauſes, or Stops may be made in the pronouncing of it: For, uſually, there are in it juſt ſo many Syllables; thus,

To — So-ber — Bu-ri-al — Feed — Fooliſh.

Q. *Is this a Rule without an Exception?*

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Q. *Is this a Rule without an Exception?*

A. There

A. There are ſome Exceptions from it;
1ſt, When you meet with *E* final, and ſo
other Vowels in improper Dipthongs; as,
Made — Head.

2dly, When *E* ſilent is added to ſome m
dle Syllables; as in *Advancement.*

3dly, When *E S* final is without an (*S*)
fore it; as in *Names — Trades.*

4thly, When (*u*) follows *g*, and *q*; as
Guide — Guilt — Quart;

In each of which Caſes, the Number
Syllables is not equal to the Number of Vow

But if *S*, or the Sound of *S* (as *C* ſo
goes before (*S*), it makes another diſtinct S
lable; as *abaſes* *a-baſ-es*
places *plac-es*

Q. *What you have already advanced in*
neral, may perhaps be of ſome Uſe in the B
neſs; but yet the Work ſtill ſeems to be un
tain, without ſome more particular and
Directions for one's Aſſiſtance in the Diviſion
Words into Syllables.

A. I have ſome other particular Direc
ons, which I ſhall reduce to theſe four Ru
following.

The 1ſt Rule for SPELLING.

Q. *What is the firſt Rule for true Spelling*

A. When one ſingle Conſonant goes
tween two Vowels, it is to be joined to
latter; as,

abide *a-bide*
parent *pa-rent*

Thus *W*, when uſed as a Conſonant, is jo

to the latter Vowel; as, *To-wards.*

The IId *RULE.*

Q. *What is the ſecond Rule for true Spelling?*

A. When two or more Conſonants go between two Vowels, as many of them as may well begin a Word or Syllable, are to be joined to the latter Vowel; as,

April	*A-pril*	*Brethren*	*Bre-thren*
Auſtere	*Au-ſtere*	*Eſtrange*	*E-ſtrange*
Eſtate	*E-ſtate*	*Fabrick*	*Fa-brick*

Q. *Pray explain this Rule further.*

A. When two, or more Conſonants go before a Vowel, and may naturally fall into one articulate Sound, they may begin, and ſo make one Syllable with it.

Now there are about two and thirty double Conſonants, which may begin Words, or Syllables; as,

in	*bleed*	*cr*	in	*croud*	* By double conſonants here are not meant two Conſonants under one Character, as æ or æ, but two Conſonants taken together; and thus it is, in Conſonants, ſaid to be treble.
	clear	*dr*		*dry*	
	Fleet	*fr*		*Froſt*	
	Glory	*gr*		*Grove*	
	Plant	*pr*		*Print*	
	ſlight	*wr*		*wrath*	
	brace	*ſc*		*ſcant*	
	change	*ſh*		*ſhew*	
	Ghoſt	*sk*		*skirt*	
	Phyſic	*ſm*		*ſmart*	
	dwarf	*ſn*		*ſnare*	
	gnaw	*ſp*		*ſpeed*	
	knave	*ſq*		*ſquib*	
	ſtill	*tr*		*Trade*	
	ſwear	*tw*		*twain*	
	this	*wh*		*wheel*	

except

except *Bas-ket* *Muſ-quet*
Maſ-ter *Muſ-ter*

In which, you are to apply one Conſon to the former Vowel, and the other to the latt

* (*k*) and (*g*) before (*n*) are but imperfectly found like (*h*) the Note of Aſpiration.

Pt—ps—mn—rh do begin ſome Words; but beca they are in ſuch, as are Foreign, and not eaſily foun before a Vowel, they are omitted.

Alſo (*dl*) and (*tl*) are often uſed in beginning Sy bles, tho' they do not begin Words; as, *kin-dle—ti-t*

There are alſo twelve treble Conſonan which may begin a Word;

as, *Phl* } in { *Pamp-hlet*
Phr } in { *Phraſe*
Sch } in { *Scheme*
Scr } in { *Screen*
Shr } in { *Shrink*
Skr } in { *Skrew*
Sph } in { *Sphere*
Spl } in { *Spleen*
Spr } in { *Spread*
Str } in { *Strain*
Thr } in { *Three*
Thw } in { *Thwar*

* If three Conſonants be together in the middle o Word, there are four ways of dividing them; as,

1ſt, If they can begin a Word, they may alſo be a Syllable; as, *Il-lu-ſtrate—In-ſtruct*

Thus the twelve treble Conſonants may do.

2dly, If they may end a Word, they may all be to the former Syllable; as, *Latch-et.*

3dly, If the two laſt may begin a Word, or if laſt of all be (*L*) they may begin a Syllable togeth as, *Kin-dle—Kin-dred—Mon-ſter—Thim-ble.*

4thly, If the two firſt of them be proper to end Word, the third may go to the latter Syllable; *kind-ly—Re-freſh-ment.*

The IIId *RULE.*

Q. *What is the third Rule for true Spelling?*

A. When two Conſonants, which cann properly begin a Word, go between tw Vowels, they are to be parted; that is, t

form

former Conſonant is to be joined to the former Vowel; and the latter Conſonant to the latter Vowel; as,

Danger	ſpelled	*Dan-ger*
Balſom		*Bal-ſom*
Multitude		*Mul-ti-tude*
ſeldom		*ſel-dom*

N. B. This Rule never fails, when the two Conſonants, (at leaſt in a ſingle Word) are of the ſame ſort; as,

borrow	ſpelled	*bor-row*
Bunner		*Ban-ner*

N. B. The Conſonant *X*, tho' a double one, is always to be joined to the Vowel before it; as,

Oxen	ſpelled	*Ox-en*
Exerciſe		*Ex-er-ciſe*
Complexion		*Com-plex-i-on.*

The Reaſon for this, is, becauſe *X* is = *cs*, or *ks*, and doth not begin any *Engliſh* Words, nor conſequently any Syllable; and as *X* never begins a Syllable, ſo doth neither (*j* nor *v*) ever end one.

The IVth *RULE.*

Q. What is the fourth Rule for true Spelling?

A. When two Vowels go together in the middle of a Word, and do not make a Diphthong, they are to be divided, and pronounced in diſtinct Syllables; as,

Create	ſpelled	*Cre-ate*
Noah		*No-ah*
Ruin		*Ru-in*
reenter		*re-enter*
mutual		*mu-tu-al*

N. B. The very ſame *Vowels* do ſom
times make up *Dipthongs*; as,

Fear—*Goat*—*Guilt.*

2. If the following *Vowels* happen to b
together, they are to be divided; *viz.*

A E	in	*Ja-el, Ga-e-ta*
A O		*Extra-or-dinary, La-odicea*
E O		*Pi--te-ous, Plen-te-ous*
I A		*Phi-al, Vi-and*
I O		*Di-oceſe, Li-onel*
I A		*Di-urnal*
O E		*Co-ercion, Co-eſſential*
V A		*Vſu-al*
V E		*Du-el*
V O		*Congru-ous*

Except the three laſt after (Q); as,

Qua-ver— *Que-ry*—*Quo-tient.*

Of Words | Compounded and Derived

Q. *Are there any Words, which do not co
under the four RULES of SPELLING?*

A. There are two Sorts of *Words* except
from thoſe Rules; *viz.*

Words { *Compounded* and *Derived*

Q. *What is meant by a Word Compounded?*

A. A *Word* which is made up, either
two ſeveral diſtinct *Words*; as,

Man-hood	*Cart-horſe*
Thank-ful	*Quit-rent.*

Or of one Word, which is called a Pr
mitiv

ſom itive one, and a Syllable going before it, which is uſually a Prepoſition, ſuch as theſe; viz,

ab	*en*	*mis*	*re*
ad	*in*	*per*	*ſub*
de	*un*	*pre*	*trans*, &c.

Q. *What do you mean by a Word derived?*

A. A Word made of one Word, and a Syllable following it, which is called a Termination, that is, the ending of the Word; ſuch as,

ance	*convey-ance*		*eſt*	*read-eſt*	
ence	*obedi-ence*		*eth*	*read-eth*	
ation	*condemn-ation*		*ing*	*talk-ing*	
ed	*paint-ed*		*iſh*	*fool-iſh*	
en	in *gold-en*		*iſt*	in *art-iſt*	
er	*hear-er*		*ous*	*covet-ous*	
eſs	*Count-eſs*		*able*	*ſuit-able*	
edſt	*deliver-edſt*		*ly*	*kindly*	

A general Rule for Spelling of Words compounded and derived.

Q. *How are compouuded and derived Words to be divided in Spelling?*

A. All the ſingle original Words muſt keep their own Letters and Syllables ſeparate, and diſtinct; and the little Words, or additional parts, *viz.* the Prepoſitions, and Terminations muſt be ſpelled ſeparately and diſtinctly by themſelves; as,

Diſ-eaſe	*un-equal*	*gold-en*	*art-iſt*
en-able	*re-ſtrain*	*Count-eſs*	*fool-iſh*
Beth-el	*Chat-ham*	*hear-ing*	*covet-ous*

Conſtrain is not to be ſpelled *Co-ſtrain*, *Conſ-train*, *Conſt-rain*, but *Con-ſtrain* because made up of *Con* and *ſtrain*.

Q. *Are any derived Words excepted?*

A. Yes, and there are two Sorts:

1ſt, Such as end in a ſingle Conſonant, and double it before the Termination; as,

cut —— *cutteth*
glad —— *glad-der*
commit —— *commit-ting*

2dly. Such as end in *E*, and loſe it before the Termination; as,

From *Write*, come { *Wri-teſt* / *Wri-teth* / *Wri-ting*.

All which are to be ſpell'd according to the common Rules.

But, if the Termination added, begins with the Vowel (*A*) or a Conſonant, the final (*E*) is ſtill kept; as,

changeable | *ſafety*
ſerviceable | *abatement*

Therefore, before I undertake what you require I ſhall,

1*ſt*, Reſume, and more exactly conſider the Names, or Sounds of the Letters in the Alphabet; and ſhall offer Alterations in ſome of them; becauſe, as I conceive, *Spelling* may thereby be rendred more eaſy and practicable; and, if ſo, they ought to be Preliminary thereto.

2*dly*, I ſhall give an Account of the ſeveral Shapes and Sizes of Letters in *Print*; and this I think, will not ſeem an immethodical Tack and uſeleſs, but Subſervient alſo thereto; when

3*dly*, I ſhall, according to your Deſire, lay before

before you a Praxis of *Spelling* itſelf. And, 4*thly*, And laſtly, I ſhall enquire into the Formation of the Sounds of Letters.

And theſe four Things I propoſe, as the Subjects of four ſeveral Chapters.

Q. *I ſuppoſe you have already ſet forth what Rules and Obſervations you think neceſſary for Spelling; and now I deſire you to ſhew, how they are to be exemplified in Practice.*

A. What I have already laid before you, may ſerve as a plain and eaſy Introduction to young Beginners: But there are ſome Things more to be added, which I purpoſely poſtponed, and which tho' not ſo fit for ſuch, may be uſeful to them, when ſome what further advanced.

CHAP. IV.

Alterations in the Sounds of *LETTERS*.

Q. *I Deſire to hear what Alterations you have to offer in the* Sounds *of* LETTERS.

A. In the Alphabet, I gave you the Names, whereby the Letters are *commonly* called; becauſe, I wou'd not there adventure, ſo far to run againſt Cuſtom, as to attempt any Changes in them.

But if, by the uſual Names of ſeveral Letters, *Spelling* be render'd more difficult; and, if by Changes of them, it may become more eaſy, as may be made to appear, I do not ſee, why, (notwithſtanding Cuſtom, and the Antiquity of it) I may not offer ſome Alterations, for the Benefit of *Spelling*.

Q. If, by what you have to offer, any Ad-vantage may be gained, I ſhall think your Un-dertaking not blameable; and therefore deſi- you may proceed upon it.

A. I ſhall do ſo:

You know, that, in our *Engliſh* Alphabe the Letters are uſually reckoned to be twen ſix:

But I am to tell you, that there are, i Effect, thirty.

As for the Vowels which have variou Sounds, and want diſtinct Characters prop for them, I ſhall not here meddle with them becauſe, they do not come within my pre ſent Deſign.

What I have to do, is chiefly with th Conſonants; the Number of which is firſ to be determined, before I offer the Change in them.

Now, it is certain, that there are four Le ters, each of which hath two ſeveral Sounds viz. *C*, *G*, *W*, and *Y*; thus,

C { *Soft* / *hard* } as { *S* / *K* } in { *Set* / *Ken* } | *G* { *Soft* / *hard* } as in { *Gen* / *Gog*

W and *Y* are ſome times uſed as Vowels, and ſom times as Conſonants.

W { *Vowel* / *Conſonant* } *Sounds as* { *u in* oŏë } { *Bow, few* — *Bou, fe* / *Want, wipe* ŏŏ*ant*, ŏŏi

Y { Vowel / Conſonant } ſounds as { *i* / yë, or ĕe } in { *by, holy,* / *yard, yoke,* / [ĕe*ard*, ĕeo

N. B. Whereas it was ſaid before, that there wer twenty ſix Letters, of which there were ſix *Vowels*, an twenty one *Conſonants*, thoſe two Numbers wou'd amount to twenty ſeven: That ſeeming Miſtake may be rec-tified, by ſaying, that Grammarians having aſſigned two

of

Offices to *Y*, viz. of both *Vowel* and *Conſonant*, have placed it under both ſorts. —— And, ſince *W* Vowel is = *U* and *Y* Vowel, *I* they might alſo, as well as *Y* have inſerted *W* amongſt the *Vowels*, and have made ſeven of them.

Having thus far premiſed what was neceſſary, I ſhall now lay before you,

1ſt, The 26 Letters of the Alphabet together with the 4 *viz.* *C* and *G* hard, *W* and *Y* Conſonant.

2dly, The common Sounds of the 26 Letters.

3dly, Which of the whole 30 Sounds aforeſaid are propoſed to be alter'd.

The Letters	The Common Sounds	The alter'd Sounds.
1 *A*		
2 *B*	*Bee*	1 *Bĕ*
3 *C ſoft*	*See*	2 *Sĕ*
4 *C hard*		3 *Kĕ*
5 *D*	*Dee*	4 *Dĕ*
6 *E*		
7 *F*	*ĕF*	
8 *G ſoft*	*Ghee*	5 *Ƒĕ*
9 *G hard*		6 *Gĕ* as in *Got*
10 *H*	*Each*	7 *Hĕ*
11 *I*		
12 *Ƒ*	*I conſonant*	8 *Ƒĕ (or DZHĕ)*
13 *K*	*Ke*	
14 *L*	*ĕL*	
15 *M*	*ĕM*	
16 *N*	*ĕN*	
17 *O*		
18 *P*	*Pee*	9 *Pĕ*
19 *Q*	*Cu*	10 *Kwĕ*, or *Quĕ*
20 *R*	*ĕR*	
21 *S*	*ĕS*	

22	*T*	*Tee*	11	*Tĕ*
23	*U*	*Yu*	22	*Ʊ*
24	*V*	*Yu consonant*	13	*ĕV*
24	*W*	*Double Yu vowel*	14	*Ʊ*
26	*W*	*double Yu consonant*	15	*Oŏë* or *Wĕ* rapid
27	*X*	*ĕX* or *ĕKS*		
28	*Y*	*vowel Wy*	16	*I*
29	*Y*	*conſon*	17	*Yĕ* or *EE* rapid
30	*Z*	*Ʊzzard*	18	*ĕZ*

N. B. That the helping Vowel (ĕ) in the Names of Letters is ſomewhat like the *Greek* (ε) or rather *Hebrew* (:) *Sheva*, which is very rapid, as aforeſaid.

Q. *I deſire you to explain this Table?*

A. In the *Engliſh* Alphabet, there are twenty ſix Letters; but if *C and G hard*; with *W* Vowel, and *Y* Conſonant be added, there are, in Effect, thirty.

Of the ſix Vowels therein, viz. *A, E, I, O, Ʊ, Y*, the four firſt have Names (or Sounds) ſo plain, that, according to the preſent Scheme, they need not any alteration: Whereas, thoſe of the two latter, viz *Ʊ* and *Y*, are not ſo natural.

The Names of the ſeven *Semivowels*, *F, L, M, N, R, S, X*, and the *Mute* (*K*) are nearly as plain as thoſe of the four Vowels *A, E, I, O*: So that, twelve of the Thirty, need no alteration.

Theſe twelve being deducted, there will remain eighteen Names of Letters in the 2d Column of the Table; which, if alter'd into thoſe in the 3d Column oppoſite thereto, might, I preſume make *Spelling* more eaſy, and expeditious. For,

For, the ſix Letters *B*, *C*, *D*, *G*, *P*, *T*, ſounded by the Dipthong (ee) do but perplex Spelling; whereas, with ſingle (ĕ) ſhort, they wou'd make it more plain and eaſy.

And beſides,

C & *G* } ſoft, ſounded by { *S* / *je* } are only ſo before *e*, *i*, and *y* (*i*)

But then there is no Proviſion made for

C / *G* | hard as | *K* / *G* | in | *Can* / *Gog* | which hard ſound they have before *a*, *o*, *u*, only.

H — called *each* in the Alphabet, has hardly any where ſuch a Sound at all, except, in *Ch*, as in *Lurch*, and (tho' ſomething weaker) in *ſh* as in *Buſh*; it being but a meer Aſpiration only, or a Puff of the *Breath* from the *Throat* to the *Larynx*; as, ăh, hă, ŏh, hŏ, ĕh, or as in the Table, hĕ,

Q, as called *Cu*, ſeems not ſo proper as *KW*ĕ or *QU*ĕ.

U, Hath two ſounds; one ſhort; as in *Un*, the other long; as in *T*ŭ*ne*.

Now, the Alphabetical Name *yu*, ſeems not, at all fit to expreſs the former; nor will it be much more fit for the latter, unleſs the initial *Y*, which, in *Yu*, is a Conſonant, might be ſounded as the final Vowel *I*, like *I*; that is, as if *ïU*, thus indeed, *Tune* may Sound as if *T*ï*UNE*.

Z, by the Name *Uzzard* makes an odd ſound, and very unfit for Spelling.

J & *V* as called, *I* & *U* Conſonant, are ſtrang perplexing and no leſs are,

W & *Y* whether Vowel or Conſonant, called, double *Wy*

I have now gone through the Alphabet, conſidered the ſeveral Names or Sounds of Letters therein.

Uzzard, the *Engliſh* Name for (z) ſeem be the moſt abſurd of all other Names Letters. I cannot imagine the Origina it, unleſs, at firſt, it was called *S*, *ha* That is, whereas (*S*) which, for diſtinct may be called (*S ſoft*, hath but a ge *Hiſſing* like that of a Serpent; the dou Letter (z) which alſo hath (*S*) for one of its Compoſition, makes a *whizzing* Sou like that of Water thrown upon Fire, ſtronger than that of ſingle (*S*); and the fore the latter might, perhaps, for t Reaſon, have been called (*S*) or ĕ*S hard*, ſo, corruptly *Ezzard*, or, as now, *Uzzar*

The other Name *zed*, or *zad* for (*z*) mi probably have been taken from the *Hebr* Letter *Zain*, or *Tſadi*; whereof the for hath *S* alſo, compounded with *D*, as *Engliſh* (z) and the latter *S* with *T*. — then ĕ*Z*, as in the Table, is fitter for Sp ling than either of them.

Of theſe thirty Names, twelve need any Alteration; and, therefore ſtand in Ta

Table with their uſual Names: But then the eighteen remaining ones, I have confronted with ſuch as I conceive might be more uſeful than the common ones.

N. B. The ſhorter the Names of Letters are, they are the moſt fit for Spelling.

Q. *May not your Scheme ſeem to the World, ſomewhat Novel, and be likely to be cenſur'd as a fanciful and bold Attempt?*

A. I do not know but it may; and, yet, becauſe I think it not a very irrational one, or quite unuſeful, I ſhall, out of Zeal for the Public Good, venture, notwithſtanding my Apprehenſions of ſome Danger, to take my Chance.

I do not pretend, arbitrarily to impoſe, but modeſtly offer it to the World; and thoſe, who may perhaps diſlike it, may poſſibly, out of good Nature, forgive the Undertaking, becauſe of the honeſt Intention of it.

Q. *I wiſh you wou'd ſet forth the Inconveniencies of the common Names (or Sounds) of thoſe Letters, which you diſlike; and the Advantage of thoſe Alterations, which you wou'd have put inſtead of them.*

A. This I ſhall endeavour to do, by Examples of Words ſpell'd both ways; and theſe being placed oppoſite to one another, will plainly ſhew what you deſire.

And the Words I ſhall ſet before you, ſhall be a few ſhort *Monoſyllables* only; and, as what you require, will appear even by them, *Polyſyllables* wou'd certainly make out the

the ſame much more evident.

Words ſpelled.	1ſt, by the common Sounds.	2d, by the alterd Sounds.
BOW	*Bee-o double-yu*	*Bĕ-O-U*
CENT	*See-e-n-tee*	*ĕS-E-ĕN-Tĕ*
COVE	*See-o-u conſon. e*	*Kĕ-O-ĕU-E*
GAGE	*Ghee-a-ghee-e*	*Gĕ-A-Gĕ-E* hard, ſoft,
HOT	*Each-o-tee*	*Hĕ-O-Tĕ*
JIG	*J conſonant-i-ghee*	*Jĕ-I-G* hard
POD	*Pee-o-dee*	*Pĕ-O-Dĕ*
QUIT	*Cu-yu-i-tee*	*QUĕ IT*
WRY	*double yu ar-wy*	*ŏŏĕ-ĕR-I*
YEW	*Wy-e-double yu*	*Yĕ-E-U*
BUZZ	*Bee-yu-uzzard-uzzard*	*Bĕ-U-ĕZ-ĕZ*

By theſe two ways of Sounding the *Lette* the reaſonableneſs of *Spelling*, according to t laſt Column, will appear; becauſe, by t former, it is very difficult; but, by the latt it is made more eaſy, and practicable.

Q. *Why have Grammarians called*

The Letters { *B* *D* *P* &c. } by the names { *Bee* *Dee* *Pee* ?

A. The Deſign, by theſe Names, is to forth the Powers, or Sounds, which th Letters are to have in Syllables.

For, whatſoever ſounds they have with t Vowels, which expreſs them as ſingle Lett in the Alphabet, the ſame they have with t

Vow

Vowels in Syllables, to which, in *Spelling*, they are joined.

Each of the Letters muſt be called by ſome Name, or other ſuitable for this purpoſe.

As for the ſix Vowels, they are ſounded meerly by the gradual opening of the Mouth.

But the nine Mute Conſonants (of which Number, are the three *viz. B, D, P,* aforeſaid) as alſo the eleven Semivowels, their powers are to be expreſſed by the help of Vowels; that is, with Vowels after the former, and before the latter.

Q. *Amongſt your propoſed Alterations, you have, for*

Bee, *Dee*, *Pee* } put { *Bĕ*, *Dĕ*, *Pĕ*

About theſe, I have two Queſtions to ask you; viz.

1*ſt*, *Whether the Vowel* (ĕ) *be indiſpenſably neceſſary for their ſounds?*

2*dly*, *Why you put the Mark* (˘) *over the* (ĕ)?

A. To your 1ſt, I anſwer; that (had not Cuſtom otherwiſe determined) it wou'd have been indifferent, if they had been ſounded with any other of the Vowels; as,

Ba—*Bi*—*Bo*
Da—*Du*—*Di*
Pa—*Po*—*Pi*;

And this is plain from (π) the *Greek* Name of (*P*).

And the Caſe wou'd have been the ſame in the

the Semivowels; as, ĕ*L*, ĕ*M*, may as well b
ſounded by any other of the Vowels, provide
they be done very rapidly; as,

ă*L*	ă*M*
ĭ*L*	ĭ*M*
ŭ*L*	ŏ*M*

To your 2d Queſtion, I anſwer, that th
Vowel (ĕ) is marked ſhort, to ſhew that, eve
in the Alphabet, each ſingle Letter is to b
ſounded with its helping Vowel, as ſhor
but, in Spelling, when the Letter is to be joine
to another Vowel, in a Syllable, that helpin
Vowel is pronounced ſo rapidly, that in
Semivowel, it is almoſt quite loſt; but, out
a Mute, it utterly vaniſhes.

N.B. As the ſingle ſhort (ĕ) is naturally ſ
before a Semivowel, ſo may a ſingle ſhort (
tho' borrowed to help out the ſound of a Mut
be ſet after it; as, ĕ*L*, *B*ĕ, ĕ *R*, *D*ĕ, ĕ *N*, *P*ĕ

I ſhall then, in two or three Inſtances, ex
emplify what hath been laſt ſaid; as,

ĕ*M*-*A*-ĕ*N*	ſpells	*Man*
*D*ĕ-*U*-ĕ*M*-*B*ĕ		*Dumb*
*P*ĕ-*O*-ĕ*M*-*P*ĕ		*Pomp*

You ſee here, that (tho' contrary to th
common way of Writing) the ſubſtantial
fundamental Letters of each Word. are mixe
in *Roman* Capitals, and the ſhort Vowel
which help out the Sounds of thoſe fundame
tal Letters, are in ſmall Characters; ſo th
you may, by bare Inſpection, diſcover t
Body of each Word ſeparately from the lit

ſhort auxiliary Vowels, which are to periſh in the pronunciation of the Word; and ſo, you may very eaſily obtain the due Sound of it.

And this, I think, is a ſhort way for *Spelling*; becauſe, it doth, (as I may ſay) clearly demonſtrate the Nature and Grounds of it.

From what hath been already ſaid in this Chapter, *Spelling* muſt appear a grievous Torture to young Beginners.

There are, as aforeſaid, two ſorts of (*C*) and (*G*) and yet, but one of them named: —— There are alſo two of { *W* & *Y* } and yet called { double (*Yu*) and *Wy* }

And the Names of (*H*) and (*Z*) are improper ones

But what affinity, in Sound, have ſoft *C* and *G*, double *Yu*, *Wy*, *Each*, and *uzzard*, with their correſpondent Letters, in *Cat*, *gog*, *know*, *yet*, *wry*, *Hat*, *Luz*? certainly very little, if any at all.

If then theſe, with ſeveral others before-mentioned, are apt to perplex, and miſlead young Spellers, the above Scheme of Names more natural, and eaſy, may, it is hoped, ſeem reaſonable.

But here, by the by, it muſt be owned, tho' we complain of the Sounds of our Letters, that they are leſs improper than in other Languages, as in *Hebrew* and *Greek*.

As for the *Latin*, whence it is probable, we have borrow'd the Sounds, as well as Figures of moſt of our modern Letters, the Caſe is much the ſame.

In the *Hebrew* all the Letters, except ה (Hĕ) and, in the *Greek*, every one of them, ſeem to have Names not ſo proper for Spelling; thus,

Heb.			*Greek*		*English*	
Aleph	the *Greek* from the *Hebrew*.		*Alpha*		*A*	
Beta			*Beta*		*Bee*	
Gimel			*Gamma*		*Ghee*	[nard.

It may be ſaid that, tho' the Names in *Hebrew* and

Greek, may be longer than they need to be, the begin-
ning of each ſets forth the Power of its Letter; as,

A } in { *Aleph*
B } in { *Beta*
B } in { *Bee*

Becauſe, what ſounds thoſe initial Letters have i
thoſe Names, they are ſuppoſed to have the ſame
Words, or Syllables.

This may ſeem eaſy to Perſons already acquainte
with them, but not ſo to beginners

Thus, for Inſtance, in the *Greek*; one, who has learn
it, well knows, that *Beta*, *Delta*, mean no more but
D; *Omicron* little, or ſhort (ŏ) and *Omega*, great
long ō. But theſe, with ſeveral others which mig
be mention'd, are not ſo eaſy to Learners.

Q. *Have you any thing more to offer about t
Names or Sounds of Letters?*

A. Of ſingle Letters, I need not ſay an
more: But then, I have ſome things concer
ing double Letters, to lay before you.

Q. *I ſhall willingly attend you.*

A. As, in the Alphabet, there are Letter
tho' but two in Number, which are (as I ma
ſay) melted into one Character, *viz.* (*X*) fro
KS, and (*Z*) from *DS*; ſo are there ſever
Letters paired, and combined together in o
Sound, and yet, both ſtill viſibly preſerved.

And, becauſe they ſeem to have but o
Sound, Grammarians reckon each pair, as
but one Letter.

And they think themſelves ſupported ther
in, by ſuch Characters in other Languages,
are, in Sound, correſpondent to them; an
yet, are but ſingle Letters; as may be ſeen
the following Table; wherein I have ſet for

thoſe ſeveral double Letters, and confronted them with ſuch ſingle *Greek* and *Hebrew* Letters, and, with ſuch *Engliſh* Letters, and Sounds, as are in Power anſwerable to thoſe double Lettets.

A TABLE of double Letters.

	Greek.	*Hebrew.*	*Letters.*	*Engliſh* Sounds.
TH thin	θ Theta	ת Thau	[on	ĕTH
TH thick			*DH* Sax-	ĕDTH
CH ſoft			*TSH*	TĕSH
CH hard	κ Kappa	כ Caph	*K*	Kĕ
	χ Chi	ח Cheth		
GH ſoft				ĕGH
GH hard	γ Gamma	ג Gimel		Gĕ *hard*
PH	φ Phi	פ Phe	*F*	ĕF
RH	ρ Rho			ĕRH
SH		ש Shin		ĕSH
WH				Hŏo
NG	εγγ	ע Ayn		ĕNG
NK }				
NCH }	εγκ			ĕNK

Q. *Pray explain this Table?*

A There are in it five Columns;

The 1ſt contains ten double Letters, in all which (H) is one; and three more, that is, NG, NK, and the laſt is of three Letters, *viz.* NCH.

The Letter (H) in Compoſition with T, C, *&c.* is, eſpecially to Foreigners, hard to be pronounced.

The *French* generally expreſs *thin*, and *thine*, by *tin*, and *dine*; and indeed, many of our Children are long in diſcovering the difference of thoſe two ſorts of TH, and gaining the due ſounding of them.

The *Greek* θ *Theta*, and the *Hebrew* ת *Thau*, tho' but ſingle Letters, have the very ſame Sound with the *thin* TH,

The *thick* TH, as in *thine*, is anſwer'd by the *Saxon* Letter DH; and it ſeems pretty plain that the former may be ſounded by ĕTH, and the latter by ĕDTH.

CH ſoft may be well ſounded by the *Engliſh* TSH, or rapidly TĕSH.

Thus is *Lurch*, as if LURTSH, or LURTĕSH: *CH* hard, ſounds as *Kĕ*; — This is not uſed in *Engliſh*, but in foreign Words only.

The *Greek* (χ) *Chi*, anſwerable to it, is, by ſome pronounced hard, as in *Charus*. But, by others as a double Aſpiration (*h h*), Thus *Buchánan*, is, in *South Britain* ſounded *Bukánan*; but, in *North Britain*, *Buhhánan*; and the *Hebrew* (ח) *Cheth*, is ſaid rather to have this latter Sound.

GH ſoft may be well expreſs'd by ĕGH, thus; *Lough*, as it LOUĕGH.

GH hard is plain as in *Gog*.

PH is no more than the Semivowel ĕF; and ſo the other two *R* and *S* in *RH* and *SH*, having, as Semivowels, an obſcure Sound of a Vowel before them, are naturally expreſs'd by ĕRH, and ĕSH; and this appears, even when the

they are in Syllables, if pronounced deliberately; as,

Rhodes } ſound { ĕRHODES
Sham } { ĕSHAM.

WH (that is *W* conſonant) rapidly expreſſed, ſounds (Hŏo) thus; *When*, or as formerly written, *Hwen*, ſounds Hoöen,

N. B. I do not ſee any Character anſwerable to *WH* except the improper Dipthong in the *Greek*, as *Whi* in *Whios* ſeems to come the neareſt to it.

In *NG*, *N* alſo, like the other Semivowels ĕF, ĕR, ĕS, hath an obſcure Sound of a Vowel before it; and therefore I call it ĕNG; thus, *Long* ſounds LOĕNG.

The Sound of the *Hebrew* ע *Gnajin*, over againſt *NG*, is indeed not well known: The Jews pronounce it with a thick Aſpiration; but ſeveral learned Chriſtians ſound it when initial, *gn*, and when final *ng*. *NG* together, and belonging to one and the ſame Syllable, have a particular Sound, and different from *N*, and *G* when parted, and belonging to ſeveral Syllables; as, the Sound of *N*, in *Sin*, and *thin* differ much from that of *N*, in *ſing*, and *thing*.

This difference is viſible even in the ſame Word, if differently ſpell'd or divided; as, in

Lon-ger | *Long-er*
Stron-ger | *Strong-er*

NK like ĕNG ſounds ĕNK; thus *Bank*, as if BAĕNK.

NCH, in foreign Words, does the ſame; thus, *Anchor*, as if AĕNCHOR, from the

Greek χγκφρ. But, in *Engliſh* Words, the *CH* in *NCH*, ſounds like the ſoft *CH*, that is as *TSH* or *TĕSH*; Thus, *Flinch* ſounds *FLiNTSH* or *FLINTĕSH*.

N. B. By the ſeveral Sounds in the 5th Column of the laſt Table, *viz.*

ĕTH	TĕSH	ĕRH	ĕNG
ĕDTH	ĕGH	ĕSH	ĕNK,

I do not mean perfect Syllables of themſelves; becauſe (ĕ) is put before TH, *&c.*

For, tho' that little (ĕ) mark'd with a Note of ſhort Quantity, ſerves to help out the Sound of each pair of thoſe Conſonants here taken as one, yet it is to be pronounced ſo rapidly, as ſcarcely to be heard at all.

Q. *Pray, what is the uſe of reducing theſe double Letters to ſingle ſounds?*

A. Thoſe ſeveral Compounded Letters are very troubleſome to all Beginners in Spelling, but eſpecially as aforeſaid to Foreigners, who can ſcarcely ever learn to pronounce them rightly.

Now the ſhortning of thoſe double Letters, by giving them ſingle Names, or the proper united Sounds, which they have in Syllables, may render *Spelling* more eaſy, and practicable to all Perſons, as was propoſed about the ſingle Letters of the Alphabet, Page 24, and ſo may be a further Improvement therein.

This I ſhall endeavour to ſhew, when we go to the *Praxis* of *Spelling*; and therefore, ſhall here mention but one Example or two.

Suppoſe

Suppoſe a Learner were to Spell the *Arabic* Word *Zenith*.

By the common Way, he wou'd ſay *Uz-zard-e-en-i-tee-each*; But then, it wou'd be hard for him, by thoſe uſual Sounds, to make out that Word.

Again ſuppoſe he ſhou'd attempt it according to the alter'd Names or Sounds of Letters in the 3d. Column of the Table Page 24; He might then ſay ĕZ-ĕN-I-Tĕ ĕH; and thereby more eaſily come near the true Sound of the Word; That is, he wou'd readily get over ĕZ-E-ĕN- for *Ze-ni*; But even, by this way, Tĕ-ĕH (or Hĕ) would not be ſo eaſy.

But, if according to the latter Part of the Scheme Tab. Page 34 about *Double Letters*, he ſhou'd unite Tĕ-ĕH into one Sound, and call them both by the Sound ĕTH, as ĕZ-E-N-I ĕTH, he wou'd ſoon make out *Zenith*.

And thus wou'd it be in the Word, *Bang*, the Spelling of which, by Bĕ-A-ĕNG, wou'd be much eaſier, than by *Bee-a-n-ghee*.

So that, whereas, when thoſe double Letters are Pronounced Separately, a Beginner is apt to be confounded; if he Spells them, according to the Sounds in the 5*th* Column of the laſt Table, Page 34, which ſeem more Natural for expreſſing ſuch Double Letters, he will find *Spelling*, (as far as thoſe Letters are concerned) more plain and eaſy to him.

CHAP.

CHAP. V.

Of the SHAPES and SIZES of Letters.

Q. *You promis'd to ſay ſomething of the Sh and Sizes of Letters.*

A, I ſhall do ſo; and,

1ſt, Of the Shapes, or Figures of ſome Lett

A and *E* } are formed into one } Æ
O and *E* } Character; as, } Œ

And both are ſounded (*E*)

The two Letters (*e*) and (*t*) into (&) t is, the *Latin* Word *et* (*and*). Whence, p haps, is that barbarous Expreſſion of ſome norant Teachers, viz. *epperſeeand*, as if, fr the three *Latin* Words *et per ſe*, that is *et* itſelf, ſignifying *and*.

We often meet with it and (*c*) joined to as *&c.* which are put for the two *L* Words, *et cætera*, and *the reſt*: The mean of which is thus; when any Man has m tion'd ſome particulars in a Diſcourſe, is not willing to run through all, ne, ſhortneſs, puts *&c.* as if the reſt, or w other Things ſhou'd follow, were known the Reader, or Hearer; and therefore, not neceſſary to be expreſſed at large; when a Man gives a Quotation out of ſo Author, and does not think fit to repeat whole, he thus cuts it ſhort by *&c.* as what follows, is already known, or may known by conſulting the Author.

The long (ſ) is put in the beginning and middle of Words, but the ſhort (*s*) only in the end; as in *Siſters*, *Seſſions*; double (ſ) is uſually written (*ſs*), but, in Print both long as *ſſ*.

There are alſo ſeveral Letters joined in Printing; as theſe which follow.

ct	in	ct	ſk	in	ſk
fi		fi	ſſ		ſſ
ſi		ſi	ſt		ſt
ſh		ſh	ffi		ffi
fl		fl	ſſi		ſſi
ſl		ſl	ffl		ffl
ff		ff	ſſl		ſſl

Of CAPITAL *Letters.*

2dly, I ſhall now ſpeak of the Sizes of Letters.

In the *Alphabet*, the Letters of three Columns are ſet forth in two Sizes, *viz.* great and ſmall;

Of the great Letters called *Capitals*, I have ſome Things to obſerve.

The *Capitals* are frequently uſed, tho' not ſo often as the ſmall ones; and it requires ſome Judgment, for the proper placing of them.

I ſhall therefore give you ſome Directions for that Purpoſe.

* The Capitals are ſcarcely ever to be joined with ſmall Letters, either in the middle, or end of a Word, but only in the beginning of it.

It

It wou'd be abſurd to write as follow
To Mr. *GeoRGe RoBiNſoN*, in *LiFFy-ſt Ree*
DuBliN.

The *Capitals* then, are uſed only in t
beginning of a Word, and in ſuch Caſes
follow; as,

1ſt, At the beginning of any *Book*, *Chapt*
Section, *Paragraph*, &c.

2dly, After a *Period*, or full Stop; whe
a new Sentence is to follow.

3dly, At the beginning of every Line
Verſe.

4thly, At the beginning of proper Nam
of all Sorts; as,

Of	Perſons	as	*Thomas*, *Mary*
	Sirnames		*Johnſon*, *Wyn*
	Parts of the Earth		*Europe*, *Aſia* [*h*
	Empires		*Germany*, *Ruſſi*
	Kingdoms		*England*, *Irelan*
	Cities		*Dublin*. *Cork*
	Rivers		*Liffy*, *Boyn* [*w*
	Ships		*Britannia*, *Spee*

Of Titles; as *King*, *Queen*, *Lord*, *Lady*, *Knight*, *Eſquir*, *Madam*, &c.

Of Arts, and Artiſts; as, *Arithmetick*, *Geome*, *Carpenter*, *Smith*

All living Creatures, to which Prop
Names are given; as, *Dogs*, *Horſes*, *Plane*
Stars, and *Conſtellations*, &c.

5thly, At the beginning of the Nam
or Epithets of our Creator; as,

God | *Eternal*
Lord | *Almighty*
Jehovah |

The Son of God.
The Holy Spirit.

Of { Angels; as *Michael*, *Gabriel*. Heathenish falſe Gods; as, *Jupiter*, *Juno*, *Mars*, *Diana*. Devils; as, *Beelzebub*.

6thly, A Citation out of any Author, or ſaying of any Man, which is quoted in his own Words, muſt begin with a Capital, and is ſometimes written through with *Capitals*, but generally in *Italic* Letters, to diſtinguiſh it from the Text in the round *Roman* Letters; as, *The Fool hath ſaid in his Heart, that there is no God.*

7thly, Some Things extraordinary, and very remarkable, have the whole written in Capitals; as,

I AM THAT I AM, being put as the Name of God.

8thly, The *Titles* of Books are uſually in *Capitals*, by way of Ornament.

9thly, When *I* and *O* are ſingle Words, they are always to be *Capitals*; as, *I read*, *O brave!*

It wou'd be wrong to write otherwiſe; as, *When* i *viſited my ſick Friend*, o *in what a ſad Condition did* i *find him.*

10thly, It is alſo uſual of late, in *Printing*, eſpecially in *Poetry*, to begin every Name of a Thing (which, in *Grammar*, is called a *Noun Subſtantive*) with a *Capital* Letter.

N. B

N. B. Tho' at the Mark * above, Page 40, it is ſa
that Capitals are ſcarcely ever to be joined with ſma
Letters, either in the middle or end of a Word; I ha
already done otherwiſe, and ſhall ſo do in the ne
Chapter.

That is, I have put the Fundamental Letters o
Word to be ſpell'd, in *Capitals*; and the Letter whi
only helps out the Name, or Sound of each fundamen
Conſonant, taken as a ſingle Letter, *viz.* the ſhort Vo
el (ĕ) in a ſmaller Size *Vid.* Page 32, which, whe
ever it is, when it has done the Office of ſounding ſu
Letter, or Letters, is ſuppoſed to be thrown off; a
then the Body of the Word in Capitals is diſtinctly vi
ble, and ſo the Pronunciation of it gained by meer l
ſpection.

CHAP. VI.

The PRAXIS *of* SPELLING.

Q. I *Suppoſe you are now to ſet forth a* Prax
of Spelling.

A. That, in the Order I propoſe
is my next Buſineſs; which I ſhall ende
vour to perform in the manner following.

When you are to Spell any Word, con
der the *Vowels* or *Dipthongs* in it; whereb
you may pretty nearly gueſs at its Numb
of Syllables, becauſe uſually they are as m
ny as there are *Vowels* or *Dipthongs* in it.

When you have gueſs'd at the Number
Syllables, you are to part or ſeparate ea
Vowel, or *Dipthong*, together with the *Co
ſonant*, or *Conſonants* belonging thereto.

Then, begin with the Letters of the fi
Syllab

Syllable, and, when you have named them, pronounce the *Syllable*.

Thence proceed to the ſecond, and when that alſo is done, pronounce it together with the firſt: and ſo on throughout the whole *Word*, till you finiſh all its *Syllables*, and pronounce them all together.

Q. *From what you have ſaid*, Spelling, *or dividing of Words, ſeems to be but Gueſs-work, and uncertain.*

A. It is not ſo very uncertain.

For, if you examine a *Word*, and divide it into Syllables, according to the Rules in Ch. 3d, you will be pretty ſure of right Spelling a Word of any Number of Syllables.

Purſuant hereunto, I ſhall lay before you Examples in Words made up of various Numbers of Syllables, from one to ſeven or eight.

N. B. As for *Monoſyllables* they are diviſible into Letters only.

Of *Monoſyllables* there are but three little Words of one Letter; *viz. A, I, O*, the bare mentioning of which, is the Spelling of them.

The next, in ſhortneſs to them, are *Monoſyllables* of two Letters.

And, ſince one of them muſt be a *Vowel*, the *Conſonant* muſt be placed either before, or after it.

The Letters of *Monoſyllables* may be, in Number various: Some, tho' they have but one *Vowel*, may have, from one, to ſix, or

even *Conſonants*; But then, as in the Not
above, they are diviſible into Letters onl
and therefore have no need of the forego
ing Rules for Spelling.

I now proceed to the Praxis of *Monoſy*
lables; and,

1ſt, With thoſe of two Letters only; a

ob——— *bo*
ad——— *da*

Here, firſt pronounce the Name, or Sou
of each Letter ſingly by it ſelf; and then pu
and ſound both together; as,

O-Bĕ— OB. Bĕ-O—BO
A-Dĕ— AD. Dĕ-A—DA.

2dly, Monoſyllables of three, or more L
ters; as,

A-N-Dĕ—— *And.*
D-I-Pĕ——— *Dip*
ĕS-Tĕ U-M-Pĕ——— *Stump*
ĕS-T-R-E-ĕNG-TH— *Strength.*

e *L.* When a *Syllable*, as
re the laſt Word *Strength*, is ve
tre long, to make the Spelling
Stre it more eaſy, firſt begin wi
Stren the Vowel, and then gradua
Streng join the Conſonants firſt b
Strengt fore, and then after it; as
Strength the Margin.

Q. *How are Words of ſeveral Syllables ſp*
led?

A. The very ſame way, in every partic
lar Syllable of them, with *Monoſyllabl*
Only you are to obſerve, that, when y
ha

have ſpelled a ſecond Syllable, you are to join it, in Pronunciation, together with the firſt, and ſo on till you finiſh all.

1ſt, Thus the Diſſyllable, *Total*; as,

Tĕ-O——TO

Tĕ-A-ĕL——TAL——TO-TAL.

2dly, A Word of three Syllables; as, *Ornament*.

O-ĕR—OR

ĕN-A—NA——OR-NA

ĕM-E-ĕN-Tĕ—MENT—OR-NA-MENT.

3dly, A Word of four Syllables; as, *Rebellion*.

ĕR-E——RE

Bĕ-E-ĕL—BEL——RE-BEL

ĕL-I——LI——RE-BEL-LI

O-ĕN——ON——RE-BEL-LI-ON.

4thly, A Word of five Syllables; as, *Perpendicular*

Pĕ-E-ĕR—PER

Pĕ-E-ĕN——PEN—PERPEN

Dĕ-I——DI——PER-PEN-DI

Kĕ-U——CU——PER-PEN-DI-CU

ĕL-A-ĕR—LAR—PER-PEN-DI-CU-LAR

And thus it is with Words of ſeven and eight Syllables.

I ſhall now proceed to the dividing of Words of various Syllables, and ſuch as may ſerve to exemplify the Rules of Spelling in Chap. III.

N. B. In the foregoing Examples I have written the ſeveral Letters of each Word, according to their Names in the Alphabet, as alter'd, and ſhortned: But, in what follow, I ſhall put down the bare Figure of each; and

leave it to yourself to express the proper Sounds of the according to Chap. IV.

RULE 1st.

CUBIT.

C-u — Cu
b-i-t — bit ——— Cubit.

RULE 2d.

SQUADRON.

S-q-u-a — Squa
d-r-o-n — dron ——— Squadron.

RULE 1st. Part 1st.

PAMPER.

P-a-m — Pam
p-e-r — per ——— Pamper.

BANNER.

B-a-n — Ban
n-e-r — ner ——— Banner.

3d Part, of X.

A-x — ax
i — i — ax-i
o-m — om — ax-i-om.

RULE 4th.

CREATOR.

C-r-e — Cre
a — a — Cre-a
t-o-r — tor — Cre-a-tor.

The Rule of Compounds and Derivatives.

As 1st: The COMPOUND

ENABLE;

E-n — en
a — a ——— en-a
b-l-e — ble ——— en-a-ble.

2ly, The Derivative
ARTIST.

A-r-t—Art
i-ſ-t—iſt—Artiſt.

Here follow a few other mixed Examples.
1ſt of two Syllables; as,
BOSOM.

B-o—bo
ſ-o-m—ſom—Boſom.

2dly, Of 3 Syllables; as,
BENEFIT.

B-e—Be
n-e—ne—be-ne
f-i-t—fit—Benefit.

3dly, Of 4 Syllables; as,
CONTUMACY.

C-o-n—con
t-u—tu—con-tu
m-a—ma—con-tu-ma
c-y—cy—Con-tu-ma-cy.

4thly, Of 5 Syllables, as,
UNIVERSITY.

U—U
n-i—ni—Uni
v-e-r—ver—U-ni-ver
ſ-i—ſi—U-ni-verſi
t-y—t-y—U-ni-ver-ſi-ty.

5thly, Of 6 Syllables; as,
EXTRAORDINARY.

E-x—Ex
t-r-a—tra—ex-tra
o-r—or—ex-tra-or
d-i—di—ex-tra-or-di
n-a—na—ex-tra-or-di-na
r-y—r-y—ex-tra-or-di-na-ry.

6thly, Of 7 Syllables; as,

NATURALIZATION.

n-a—na
t-u— tu —na-tu
r-a — ra —na-tu-ra
l-i—— li——na-tu-ra-li
z-a —— za —na-tu-ra-li-za
t-i—— ti —— na-tu ra-li-za-ti
o-n—— on—— na-tu-ra-li-za ti-on.

These ſeveral Examples above, being ſufficient, to ſhew the Practical Manner of *Spelling*; I need not here produce any more; I ſhall therefore refer you to the ſeveral Tables Chap IX, wherein you will find Collections of Words of various Numbers of Syllables; which will, at large, exemplify the foregoing Rules, and Obſervations; and, by your diligent Exerciſe in them, will ſoon bring you to a Skill in true Spelling, or dividing of Words into their proper Syllables.

Of the Spelling of double Conſonants.

Q. *What you have already ſet forth about Spelling, is only by the ſingle Letters of the Alphabet.* —— *But you have ſaid but little about double Letters, which, in Spelling, you wou'd have taken, as if ſingle ones according to the Table, Page* 34.

I deſire that you may aſſiſt me with ſome Directions about Spelling by them alſo.

A. I ſhall endeavour to do ſo by the following Table.

	instead of		
THin	———	ĕTH	ĕTHIN
doTH	— —		doĕTH
THat	ee-each	ĕDTH	ĕDTHat
BooTH	———		booĕDTH
CHord	———	Kĕ	Kĕord-Kord
CHurCH	ſee-each	TSH, or TĕSH	TSHurTSHor TĕSHurTĕSH
GHoſt	ghee each	Gĕ (hard)	Gĕoſt (hard)
LouGH		ĕGH	LouĕH
PHiloſoPHy	ee-each	ĕF	FiloſoFy
RHetoric	ar each	ĕRH, or ĕR	ĕRHetoric or ĕRetorsc
SHun	s-each	ĕSHH	ĕSHun
WHat	ouble u each	hŏo	Hŏat
baNG	n-ghee	ĕNG	baĕNG
BaNK	n-ke	ĕNK	baĕNK
ANCHor	n-ſee-each		aĕNCHor

Q. *I wiſh you wou'd give ſome more Examples of Spelling ſuitable to this Table.*

A. I will; and, at the ſame Time, lay before you the common Way of Spelling alſo, that, by comparing them together, the uſefulneſs of Spelling ſuch Words, according to the Table, may appear; as,

WHITHER.

The 1ſt way.	double yu-each i—*Whi* tee-each-e-ar—*ther*	*Whither.*
The 2d way.	Hŏŏ-Hĕ-i—*Whi* ĕTH-E-ĕR ——— *ther*	*Whither.*

THOUGHTS.

The 1ſt way.	Tee-each-o-yu-ghee each-tee-eſs	
2d way.	ĕTH-O-U-GĕH-Tĕ-ĕS	*Thoughts*

CHANT.

1. See-each-a-n tee
2. ĕSH-A-ĕN-Tĕ

} *Chant*

CHART.

CHARI.

1. See-each-a-ar-tee
2. Kĕ-A ĕR-T. } *Chart*

GHAST.

Ghee-each-a eſs tee
hard Gĕ-A-ĕS-Tĕ. } *Ghaſt*

LIGHT.

1. L-i-ghee-each-tee
2. ĕL-I-ĕGH-Tĕ } *Light*

PHILIP.

1. Pee-each-i—*Phi*—l-i-pee—*lip*
2. F-I—*Fi*—ĕL-I-Pĕ—*lip* } *Phi*

SHIP.

1. Eſs-each-i-pee
2. ĕSH-I-Pĕ } *Ship*

RHEUM.

1. R-each-e-yu-m
2. ĕRH-E-U-ĕM } *Rheum*

LINGer.

1. L-i-n-ghee—*ling*-e-r—*er*. *Linger*
2. ĕL I-ĕN-Gĕ—*ling*—E ĕR—*er*. *Lung*

THiNKeth.

1. Tee-each-i-n-k—*think*—e-tee-each—*eth*
Think-eth.
2. ĕTH-I-ĕNK—*THINK*—E-ĕTH—*ETH*
THINK-ETH.

ANCHoret.

1. A-n-c-each—*Anch*—o—*Ancho*—r-e-tee
ret—*Anchoret*.
2. A-ĕNCH—*ANCH*—O—*ANCHO*—
ĕR E-Tĕ—*RET*———*Anchoret*.

Q. *The ſubſtitutions of Sounds which y*
have advanced for theſe double Letters, may,
fea

fear, ſeem to the World as new, and as as the Alterations of the ſingle ones Page and your Attempt, may perhaps, be cenſured, as ſomewhat daring, when, it hath little elſe but your own Judgement to ſupport it.

A. Perhaps it may; but, altho' the Scheme I have offer'd in both Reſpects, ſeems to me pretty rational, I do not pretend, dogmatically to urge it upon the World; but do modeſtly propoſe it, for the Benefit of Spelling; and thoſe, who think otherwiſe, may, if they pleaſe, neglect and paſs it over.

Q. How your Scheme will fare, I cannot tell, and have no more to ſay of it.

As to Spelling in general, I am ſtill in ſome Doubts;

For, tho' you have laid down ſeveral Rules, and Obſervations for the due Diviſion of Words into their Syllables, it may, perhaps, not be eaſy, in many Words (eſpecially compounded, and derived ones) for a Learner rightly to perform it.

A. I muſt own, as before, that, no Man whatſoever can, in ſtrictneſs, be truly ſaid to ſpell exactly, every particular Word he meets with, eſpecially if it be a foreign one, or, in the Caſes you mention; unleſs he be pretty well acquainted with the Original of it, in its native Tongue, and therefore it muſt be impoſſible for Children to do it.

But then, whenever ſuch Word occurs, all that, you, under your uncertainty, can do, is, to make Gueſs work with it: You are to divide it into ſuch a Number of Parts,

and

and ſuch a combination of Vowels, an
Conſonants, as may be conveniently pr
nounced together; and content your ſelf wi
ſuch a venture, whether the combinatio
be exactly true or not.

Scaliger ſays, that we ought to ſpell, as w
ſpeak; and that therefore, contrary to t
Rules given by the *Latin Grammarians*,
make Diviſions of Syllables accordingl
thus,

Abdomen	are not	*a-bdo-men*	but	*Ab-do-m*
Ignis	to be	*I-gnis*		*Ig-nis*
Doctus	ſpelled	*Do-ctus*		*Doc-tus*

And, therefore, according to this Remar
a Learner is excuſable, if, inſtead of Sp
ling theſe Words, *Faſter*, *Sumptuous*, *Doctri*

Fa-ſter		*Faſ-ter*
Sum-ptuous	he ſpells them	*Sump tuous*
Do-ctrine		*Doc-trine*

For, it is not always a ſufficient Reaſo
that the Letters, which may be joined
the beginning of a Word, ſhou'd be coupl
in the middle alſo.

Partly, becauſe many Words, whoſe b
ginning Syllables are made by (*bd*) (*pt*) (*m*
are foreign Words; and partly, becauſe t
manner of pronouncing, is ridiculous; as,
E-a-ſmus, for *E-raſ-mus*.

Thus, in *Do.ctrine*, the former Syll
wou'd ſound diſagreeably, like the *Eng*
Word *Poke*, and ſo the Word as if *Poke-tri*

Therefore, whenever any Perſon is a
loſs about the exact ſpelling, or dividing

a Word, and cannot, by the foregoing Rules, do it, the only way he hath, is, to divide it according to the uſual manner of pronouncing it in Spelling.

CHAP. VII.

Of the Formation *of* Letters,

Q. *I Obſerve that, in the Pronouncing of Letters you make ſeveral different Motions, and Figures with your Mouth, pray why do you do ſo?*

A. Theſe Motions, and Figures are natural and unavoidable, as I ſhall preſently ſhew you.

The Lungs, like the Bellows of a muſical Organ, do, by their compreſſing and puſhing out their inſpired Air, furniſh matter for the Voice.

When the Air thus puſhed out, paſſes the *Larynx* and *Glottis*, that is, the Top or Cleft of the Wind pipe, then, from the various motions of that Air, or Breath, in the ſeveral parts of the Mouth, called the *Organs*, or Inſtruments of Speech, ariſe the ſeveral different ſounds of the Voice.

Now, the Eſſence of each ſeveral Letter, conſiſts in a determinate and diſtinct motion of, or upon one or more particular Inſtruments, and in a various modification of the Breath made thereby; ſo that hence are produced the diverſe articulate Sounds of Letters.

As for the *Organs*, the Opinions of learned Men

Men, are ſomewhat various, not only abo
the Number of them, but alſo about the
ſtribution of the Alphabet amongſt them.

I ſhall not trouble you with a Recital
them; but, as the *Hebrews*, who have be
nice in Things of this Kind, ſhall menti
theſe Five, which are more immediately co
cerned in forming of articulate Sounds; as,

1ſt, 2dly, 3dly, } The { *Throat*, *Palate*, *Tongue* | 4thly, 5thly, } The { *Teeth*, *Lips*

To which I add 6thly, The *Noſe* or *Noſtri*

The Letters of the *Engliſh* Alphabet, aforeſaid, are in Number, twenty ſix, and, Kind, two, *viz.* ſix *Vowels*, and twenty *Con nants*; or, if the four Letters *C*, *G*, *W*, *Y*, conſider'd as having two Sounds a piece, the in effect, they are thirty.

Vowels, as to Formation in general, are f and perfect Sounds, made by a more free, a open Emiſſion of the Breath,

Conſonants are generally made by a Colliſio or ſtriking of the *Organs* of Speech compreſſi or intercepting the Breath.

Q. *By what you have ſaid, the Vowels ſe to have a Formation different from that of Conſonants; and, yet both ſorts are promiſcuo placed in the Alphabet.*

Had it not been better, that the Vowels ſho have been put by themſelves, and the Conſona neareſt alike in their Formation, made by this that particular Organ, reduced accordingly i peculiar Claſſes?

A

A. I fancy no Reaſon in the World can be given for the Order of Letters in the three learned Languages; nor conſequently for that in ours, which follows one of them, *viz.* the *Latin:* But, doubtleſs, it had been better, to have placed the Letters, as you intimate, than to have jumbled them together confuſedly, without any regard to likeneſs in Nature, Shape, or Formation.

The Letters then being taken in the Order as I find them, I ſhall proceed to an Inquiry about their Formation, and ſhall endeavour to account for them, one by one, through the Alphabet; and, afterwards, ſhall bring them into the Claſſes reſpectively, proper for their ſeveral Organs.

But, before I do this, I am to tell you, that ſome Letters are formed by one ſingle Organ, and others by more Organs compounded together, and conſequently that each ſort hath ſingle or Compounded Terms of Art, for the ſhort expreſſing of their ſeveral Relations accordingly; which it may be neceſſary for me firſt to explain; becauſe they will frequently occur in our following Diſcourſe upon this Subject of *Formation*; Thus,

1*ſt*, By the Simple (or Single) Organs; viz.

Letters	*Guttural*	That is ſuch as are formed by the	*Throat,*
	Palatine		*Palate* or *Roof of the Mouth,*
	Lingual		*Tongue,*
	Dental		*Teeth,*
	Labial		*Lips,*
	Naſal		*Noſe, or Noſtrils,*

2dly, By the compounded Organs.

Formed by the

Gutturi	*Palatine*	*Throat* and	*Palate*
	Labial		*Lips*
	Palato-Dental		*Palate*
Palato	*Guttural*	*Palate* and	*Throat*
	Labial		*Lips*
	Palatine		*Palate* and *Teeth*
Lingua	*Dental*	*Tongue* and	*Teeth*
	Nasal		*Nose*
	Palato-Dental		*Palate* and *Teeth*
	Palato-Guttural		*Palate* & *Throat*
Denti	*Palatine*	*Teeth* and	*Palate*
	Lingua-Palatine		*Tongue* & *Palate*
Labio	*Dental*	*Lips* and	*Teeth*
	Nasal		*Nose*
Naso	*Gutturi-Palatine*	*Nose* and	*Throat* & *Palate*

The Formation of LETTERS, in the Order of the Alphabet.

A.

The Vowel, *A*, hath four ſeveral Ways of Pronunciation:

1*ſt*, ă ſhort	as in	*Man*
2*dly*, ā long		*Mane*
3*dly*, â broad (or *au*)		*Call*
4*thly*, ŏ ſhort		*Folly*

All which Sounds are *Guttural*, that is, they are all formed in the Top of the *Throat*, or in the lower part of the *Tongue*, and *Palate*, but with a greater, or leſs opening of the *Mouth*, proportionable to each.

B.

If the *Breath* equally divided between the *Noſtrils*, and the *Mouth*, be intercepted by

the closing of the *Lips*, the Consonant (*B*) is formed.

C (hard) = K.

If the *Breath* be intercepted at the Top of the *Throat*, the hinder part of the *Tongue* being moved to the hinder part of the *Palate*, (*C*) *hard*, is formed; or *K*, and *Q*.

C (soft)

C soft is formed like *S*.

D.

D is formed by the Tip of the *Tongue* applied to the fore part of the *Palate*.

E.

This Vowel is either short, or long;

1st, ĕ short } as in } mĕt
2dly, ē long } as in } mēte.

It is formed with a less opening of the *Mouth* than in *A*: That is, by the middle of the *Tongue* more raised than in (*A*). —— Whence the hollow of the *Palate* is made narrower, and the Sound more acute; and therefore it is said to be a *Palatine* Letter.

F.

If when one is going to pronounce the *Labial* (*P*) the *Breath* escape the *Mouth* by the *Teeth*, it's aspirate (*F*) or *PH* is formed.

G (hard).

G (hard) is formed by fixing the Root of the Tongue to the inward part of the *Palate*, and intercepting of the *Breath* in the *Throat*; as in *Go*.

G (soft)

Is formed like the *J* consonant. *Vid.*

H.

H, has no particular Formation, nor can it expreſs any Sound diſtinct from that of any other Letters; becauſe, it is only an Aſpiration, from the *Throat*, whence the *Breath* goes out, in a groſſer manner, and leſs compreſſed, by reaſon of a lax (or more looſe) poſition of the *Tongue*, and a larger paſſage. So that it is meerly *Guttural*, and neither ſtrikes upon, nor is it intercepted by any Organ.

I.

This Vowel is either ſhort or long as in *Win*, *Wine*.

The long (*i*) is by ſome reckon'd to be a kind of *Dipthong*; as if (ei) or (ee). *I* is formed by the *Tongue* higher raiſed, and more expanded; whence the hollow of the *Palate* is made narrower, and the Sound thinner than *E* in *Ken*, or *A* in *Cane*, and is *Palatine*.

J conſonant = (*dzh*).

J conſonant (or *G ſoft*) is formed by ſtriking the *Tongue* againſt the forepart of the *Palate*, and ſounding it ſtrongly through the *Teeth*, pretty much cloſed.

K.

K is formed and ſounded like *C* hard. *Vide*

L.

If, when you are about to pronounce *L* or *N*, you gently ſend out the *Breath* from one, or both ſides into the *Mouth*, and, by the turnings of the *Mouth*, towards the open

Lips

Lips, with a trembling of the *Tongue* upon the *Palate*, this Letter *L* is formed.

M.

If the whole *Breath*, or the greater part of it, be directed to the *Noſtrils*, and in it's paſſage ſtrike the Air, that remains in the hollow of the *Mouth*, the *Lips* being juſt cloſed, this Letter *M* is formed.

N.

N is formed by the Tip of the *Tongue* applied to the Roots of the upper *Teeth*, and intercepting the *Breath* in its paſſage to the *Noſtrils*.

O.

The Vowel *O* is either ſhort or long; ſhort, as before, under *A* in *Folly*, *Collar*; and is formed from the *Throat*, the Root of the *Tongue* being applied to the inward part of the *Palate*, and the middle of it depreſſed.

N. B. This (*O*) is like the *Greek O micron* that is the little (o).

O (long).

The long, or round *O*, is formed from the *Throat* through the Lips more largely opened, and rounded to the Shape of the Letter itſelf; as in *Hope*,

N. B. This is like the *Greek O mega* or great O.

P,

If the *Breath* directed through the *Mouth*, by the *Lips*, be intercepted by the cloſing of the *Lips*, the Letter *P* is formed.

Q.

Q is formed like *K*.

R.

If, when you are about to Pronounce *D* or *N*, the Extremity of the *Tongue* turned inward, by a ſtrong and frequent Quivering or Concuſſion, beats the *Breath*, that is going out upon the middle of the *Palate*, the Letter *R*, is formed.

This Letter, becauſe of its rough, and ſharſh Sound, is called the Dog Letter.

S.

When the *Breath* goes Subtilly, or thinly out of the Mouth, as it, were, by a Chink (that Part of the *Tongue* next to the Lip, being lifted up, that the *Breath* may, as it were, be flatted, or thinned, and preſſed into a wider, but leſs groſs, or thick Form) then the Letter *S* is formed, with a hiſſing Sound through the upper *Teeth*. And thus is formed the ſoft *C*.

T.

If the *Breath*, before it reaches the *Lips*, be wholly intercepted in the *Palate*, by moving the Tip of the *Tongue* to the forepart of the *Palate*, that is, to the *Roots* of the upper *Teeth*, the Letter *T* is formed.

V.

The Vowel (*V*) is either ſhort or long: (ŭ) ſhort is formed in the Throat, by the *Larynx* vibrating the *Breath*, and, with a moderate opening of the *Lips*, making a bare Murmur; as, in *Nut*.

(ū) long is formed by ſtriking the *Breath* upon the *Palate*, but with the *Lips* more contracted, and Sounds like the Dipthong (*eu*) or *ew*, as, in

Muſe, Mute, Deuce, Brew.

V or *U conſonant.*

If, when you are going to pronounce *B*, the *Breath* be ſtrained through a Chink made between the lower *Lip*, and the upper *Teeth*, the Letter *V* is formed.

W Vowel.

W, Vowel ſeems to be the ſame as the Vowel (*U*); as in

Bow, few, —— as if
Bou, feu.

W Conſonant.

W Conſonant, is formed by the rounding of the Lips, ſo that the *Breath* is thruſt out of the *Mouth*, with a greater Force, than in the forming of *oo*, tho' it has the ſame Sound.

X.

X, being a double Conſonant, is made of (*g*) *hard*, or *k*, and *S*, and hath a double Formation; that is, both of *K* and *S*, and is made the *Breath* from the *Throat*, ſtriking upon the hinder part of the *Palate*, with a hiſſing through the upper *Teeth*.

Y Vowel

Y Vowel has the very ſame Sound with the Vowel (I) and therefore, the ſame formation.

Y Conſonant

Y Conſonant is formed by the middle of the *Tongue* raiſed up to the hollow of the *Palate*, higher than in forming *EE*; the *Breath* being thruſt out more freely, and, as it paſſes, through a wide, and round Hole, with a Sound near that of (*I*) rapidly pronounced.

Z.

If, when you are about to pronounce th Letter *D*, the extremity of the *Tongue* bein applied to the Roots of the lower *Teet* its middle alſo raiſed up, the *Breath* be blow out through the *Teeth* almoſt cloſed, then th whizzing Sound of (*z*) is formed.

The Formation of ſome double Conſonants.

Q. *You have given an Account of the Fo mation of the ſingle Letters in the Alphabe But Page* 34, *before. you ſet forth a Table double Conſonants; pray, have you not ſomethi to ſay of the Formation of them alſo?*

A. I have. You may remember, that i that Table, I ſet forth thirteen of them; *viz.*

TH *thin*	GH *hard*	
TH *thick*	PH	NG
CH *ſoft*	RH	NK
CH *hard*	SH	NCH
GH *ſoft*	WH	

Of all which I ſhall ſpeak in their Order.

TH (*thin*.

If, when you are about to pronounce T the *Breath* go out through a Hole made by th Tip of the *Tongue*, and the Roots of the upp *Teeth*, the *Engliſh TH* is formed, like the *Gree* (*Theta*; as, in — *Think*.

TH (*thick*) or DH.

If, when you are about to pronounce (D the *Breath* break out in a groſſer manne through ſuch a Hole, the *DH*, now writte *TH* is formed; as in *Thy, Thine*.

CH (*ſoft*).

CH ſoft, has the Sound of *TSH*, that is

of *T* and *SH*, and therefore having its Formation compoundrd of both, is called *Denti Lingua Palatine*.

CH (*hard*).

CH hard, has the ſame Sound, and therefore, the ſame Formation with *K*.

GH (*ſoft*).

GH ſoft, is formed by the Root of the *Tongue* applied to the inward part of the *Palate*, and ſending out an aſpirate Breathing: That is, it when you are about to pronounce G (*hard*) the *Breath* being ſtraitly compreſſed, goes out by a ſmall Chink, the Sound is formed, which is expreſſed by *GH* in *Right*, the *Iriſh* Words *Lough*, *Aghrim*, *Clogher*.

GH (*hard*).

GH hard, is formed after the manner with that of ſingle *G* hard; becauſe it ſeems to have the ſame Sound; as, *go*, *Ghoſt*.

PH.

PH is formed like *F*.

RH.

RH is uſed in Words from the *Greek*; and being compounded of *R* and *H*, has the Formation of both.

SH.

SH compounded of (*S*) *Dental*, and *H* obſcurely ſounded *each*, or *atch Palatine*, hath the Formation of both.

WH.

WH, as in *When*, anciently written *Hwen*, and ſtill ſo pronounced, is plainly compounded of the *Guttural* aſpirate *H*, and the Labial *W*,

and

ſounds as if written *Hoöen*, and therefore formed according to each of them.

NG.

NG hath a mixed Formation of *N* Naſ and *G* (*hard*) Gutturi-Palatine.

NK.

NK hath a Sound leſs ſtrong than *NG*.

NCH.

NCH, with *CH* hard, is the ſame in Sou with *NK*, both having a weaker Palati Sound than *G hard*.

Q. *Is the Formation of* Letters *of any gr Uſe?*

A. It is; as,

1ſt, To diſcover the true *Compoſition* a *Derivation* of Words.

For, the Letters of the ſame *Organ*, bei near in Sound, are often put for one anothe as,

l	for	*n*	in	*College*
t		*d*		*forc't*
v		*f*		*Knives*.

2dly, A Learner, obſerving what Lett are formed ſingly by the *Throat*, *Palate*, *Tong* &c.

Or by ſeveral *Organs* in Conjunction, m gain a more ſure, and ſpeedy Knowledge Pronunciation, and *Spelling*: And therefo a prudent Teacher will think it worth his L bour, to Study, and practiſe this Matt throughly.

When Children firſt learn to ſpeak, (whi they do only by the *Ear*, and imitation Sounds) they are under great Difficulties, getti

getting the due Pronunciation of ſeveral Letters; and ſome, perhaps, never, whilſt they live, do exactly gain each of them.

When they come to Spell, their defects are, in ſome meaſure, amended by the Teacher's Pronunciation alſo.

But then, if the Teacher doth not only ſound each Letter, but alſo ſhew, by what *Organs* of Voice, that is, by what part, or parts of the *Mouth*, each is formed, or expreſſed, the Eye, as well as the Ear, will very much help a Scholar to a true Pronunciation of the ſame.

Becauſe, the very motions, and configurations of the Teacher's Mouth, made in uttering this or that Sound, will ſoon direct *him* to the like.

And this, I take, to be the moſt certain foundation for Spelling.

3dly, As this way may be helpful to every learner in general; ſo may it be to thoſe Children, in particular, who have an Heſitation, or any other Impediment in Speech.

In ſuch Caſes, if the Teacher doth obſerve, what Organ, his Scholar is moſt defective, and exerciſe him chiefly by thoſe Letters, which belong to it, he will be likely, in a little Time, to get over his difficulties,

Yea, advantages may, by this way, be conveyed even to Perſons born deaf; and, indeed, is not eaſy to conceive what other Method can be contrived for *their* Inſtruction herein. They cannot, indeed, perceive Sounds by the Eye;

Eye; but then, they may ſee, and obſerve the various movements of the Teacher's Mouth, made in the forming of Letters and Syllables, and, thence be wrought up to an Imitation of the Sounds, which (I may ſay) do naturally attend ſuch movements of their own.

And in this laſt particular, I am confirmed, not only from the former Experience of Dr. *Wallis*; but alſo from a late one of Mr. *Henry Baker*, an extraordinary Perſon now living in *London*.

That Gentleman, by his great Skill, has, within a few Years paſt, taught nine young Perſons, who were born deaf, and conſequently dumb, to read, and underſtand the *Engliſh* Language; to hold up Converſation with others in Diſcourſe, and Correſpondence with them in Writing, and with ſuch Judgment, as is wonderful, and aſtoniſhing; ſo that, in this way, he hath already performed near five times as much as the great Dr. *Wallis* ever did; who, in the Preface of his Grammar, ſeems to glory in his having ſo taught but two Perſons in the like Circumſtances.

What other Meaſures he makes uſe of in the Inſtruction of ſuch Perſons, neither I, nor perhaps any other Man living doth know; but, I take it for granted, that this of ſhewing to their Sight, the Formation of Letters, is one conſiderable help thereto.

Q. *The diſtribution of the Letters whether double or ſingle amongſt their ſeveral peculiar Organs, doth, to me, ſeem to be a Buſineſs, which requires much Judgement.* A.

A. I doth ſo. —— Upon this Subject, I conſulted Dr. *Wallis*, Mr. *Cooper*, and ſeveral others; but, altho' ſome of them were Perſons of conſiderable Learning; yet not one of them (except two or three, who ſtrictly follow Dr. *Wallis*) agrees with any other in the ſame Sentiments.

Some are quite wrong in their Opinions, and others are defective. For, whereas even the moſt judicious of thoſe I have ſeen, do ſeem to confine each of the Characters, whether ſingle, or double, to this or that one particular *Organ*, it will, upon Examination, appear, that, much the greater Number have a compounded *Formation*, and are made by the Concurrence, of two, and, ſometimes of three *Organs* together.

And, in the Truth of this alſo, I am well aſſured from the aforeſaid Gentleman, who, hath lately favour'd me with his Thoughts in two Letters upon the Subject; which have appeared to me ſo rational, and convincing, that altho' I have, in ſome Things, been aſſiſted by other *Writers*, yet, I have choſen to follow him chiefly.

I have now done with the Formation of the thirty ſingle Characters in the *Alphabet*, as alſo of the thirteen double ones.

Q. *I wiſh, before you conclude this Head, that you may reduce both ſorts to their proper Organs, or Claſſes, that one may have all in a ſhort view together.*

A. I ſhall do ſo in the double TABLE following.

Single Letters.

ă, ā, â (au) H. ŏ ſhort, ŭ ſhort. } —— *Guttural.*

E, I, Y, vowel = i) *Y* conſonant = (*ee*) } —— *Palatine.*

C ſoft, *S*, *Z*. — — *Dental.*

B, P, W, (conſonant) —— *Labial.*

Single Letters. *hard*	Double Letters. *hard*		
C, G, K, Q, ——	*CH, GH*		Palatine
O —— ——	*WH*	Gutturi	Labial
X —— ——	——	——	Palato Dental
—— ——	*GH* (ſoft	Palato	Guttural
U W (vowel) ——	——	——	Labial
T, D, L, R, ——	——	——	Palatine
G (ſoft) *j* (or *dzh*)	*TH* thin	——	Dental
	TH thick	Lingua	Palato Dental
	RH ——	——	Palato Guttural
N ——	——	——	Naſal
—— ——	*SH* ——	Denti	Palatine
—— ——	*CH* ſoft	——	Ling. Palatine
F, V, ——	*PH* ——	Labio	Dental
M —— ——	——	——	Naſal
	NG		
	NK	Naſo Gutturi	Palatine
	NCH		

* As *WH* in *When* ſounds, as formerly written *Hwen*, and therefore, according to the Order of thoſe two firſt Letters, is here called *Gutturi Labial*; ſo ſome may ſay, that *RH* in *Rhetoric*, ſhou'd rather be written and pronounced *Hretoric*, becauſe the *Greeks* ſay *Hekaton*, and not *Ekkaton*; the ſame aſpirate for *H* being over the initial Letter *R* in the firſt, and (*E*) in the ſ If this be right, then, according to that Order, *viz.* *Hr*, the double Letter ſhou'd be called *Gutturi Lingu Palatine.*

Q. *The double Table above, in which you hav*

take

taken ſome Pains, may, perhaps, be uſeful: But then it hath, in it, a parcel of hard Words, which may ſeem odd, and frightful to young Learners.

A. In every kind of Science, there are unavoidably, certain Words peculiar to it, which are called *Terms of Art.* And, in this of the Formation of Letters, there are ſome ſuch which are made uſe of for Brevity and Convenience.

But then, they are explained by their Correſpondent *Engliſh* ones, Page 57; and tho', at firſt, they may ſeem ſtrange, they will, by a little Uſe, become eaſy and familiar.

But whoever diſlikes theſe *Terms*, he may let them alone, and make uſe of the *Engliſh* Names of the Organs.

After all, I am to tell you, this Chapter is not intended for young Learners, but for young Teachers themſelves, and the Learners may paſs over it, till they be farther advanced in Years and Judgement.

Q *But doth it not ſeem odd, that ſo many Letters ſhou'd be formed by ſeveral Organs together?*

I ſhou'd be apt to think, they ought to be made by one alone, as Authors generally tell us; or if not, I do not ſee why not by more than what you have aſſigned for each.

A. There are indeed about a Dozen parts which contribute to the Voice; as the *Lungs*, the *Windpipe*, the *Larynx*, the *Glottis*, the *Muſcles* of the *Cheſt*, &c.

Several of these are but remotely concerned in Formation of Sounds; whereas these six are more immediately employ'd therein; *viz.*

The | *Throat*, *Palate*, | *Tongue*, *Teeth*, | *Lips*, and *Noſtrils*.

And, ſince Letters differing in Sound, require different modifications of, or upon theſe, each, according to its Nature, is to be formed as aforeſaid: — That is, a ſingle one, even of theſe ſix is ſufficient for ſome, but two or three of them, and no more, are requiſite for others.

Mr. *Baker*'s Judgement about the Combination of ſeveral Organs in the forming of ſome Letters, ſeems ſo reaſonable, that I have adventured, in ſome Things, to make Improvements on that Foundation.

Q. *Wou'd it not be of uſe, to publiſh Mr.* Baker's *Letters*?

A. Moſt of his Obſervations on this Head, having been drawn into the Table above, it wou'd ſeem a needleſs Repetition to do ſo; and, beſides, the Letters being pretty copious, wou'd too far enlarge this Chapter.

I ſhall however, for the Honour of that Gentleman, cloſe it with a ſhort abſtract of them; as follows.

SIR,

THE diſagreements amongſt Writers about the ranging of Letters under the Organs proper for the Formation of each, may, I think, be eaſily accounted for, by conſidering, that moſt of the Letters are formed with Motions by, or upon

upon more Organs than one.

As, for Example, F, *and* V, *by a conjoined Motion of the under Lip on the upper Teeth:*

Wherefore, if one Writer calls F, *or* V, *Labial, and another, Dental, they are both, in ſome Degree, right; and yet, both come ſhort of Truth: And thus is the Caſe in ſeveral other Conſonants.*

As Opinions are various about Conſonants, *ſo are they about* Vowels, *and indeed, much more. Theſe, as I imagine, are occaſioned, becauſe the Formation of them, is leſs viſible than that of* Conſonants; *and perhaps too, from a poſſibility of pronouncing them with the Organs, almoſt in any Poſition, which allows a free Paſſage for the Voice: Whereas the* Conſonants *can be pronounced by placing the* Organs *in one certain Poſition only.*

Hence my way of ranging them may appear extraordinary to you; becauſe, the Poſition of my Organs in ſounding them, may poſſibly not be the very ſame with yours.

N. B. Here he went on with the ſeveral particular Formotions, which were extracted into the foregoing Table.

Your Diſtinction between the Names and Powers of Letters, is ſo perfectly agreeable to Truth, that, whoever does not attend to it, can know but little of the Formation of their Sounds.

Numberleſs Miſtakes have proceeded from the Ignorance, or Neglect of this, as might be made to appear.

I highly commend the Deſign of initiating Children very early in a mechanical way of Speaking,

and shou'd be glad, it were universally practis'd: I wish all imaginable Success to your Undertaking.

N. B This is the Teaching of Children at first out of Book only, by hearing the Sounds of Letters and Syllables, and observing the Motions of the Teacher's Mouth.

As for my Employment, which you mention; I shall give you some Account of.

I teach Persons born deaf, to read, and speak the English *Language.*

To effect this, I make use of two different Languages of Signs whereby to give a third of Words.

One of these Sign-Languages is as quick as Thought, wholly of my own Invention, and may serve as an universal Language, it being, generally self-evident.

This Business is certainly very toilsom, and fatiguing.

To keep the Mind upon a full stretch for many Hours every Day; — to watch, and observe the Ideas *rising in another's Breast, and give expres Words for them, is a Labour, which, perhaps few, did they know the way, wou'd be perswaded to undergo.*

But the Success Heaven hath bless'd me with, and the Pleasure resulting from my being instrumental towards the Happiness of the Unfortunate, makes me go through it chearfully.

I have already taught nine Persons born deaf, to write and read, to speak and understand the English *Language; and, to such a Perfection, as none of the Writers, I have seen, on this Subject, seem to have imagined possible, at least, what all*

What I ſay, is not out of Vanity and Oſtentation, but meerly as a Proof of what may be done by Art, and Induſtry, and I hope, thereby to encourage your Undertaking for the public Good.

I am,
Sir,
Your humble
Servant,
HENRY BAKER.

CHAP. VIII.

Of PROSODY.

Q. *WHAT is the meaning of the Word* Proſody?

A. It is a Word borrow'd from the Greek, which, in *Latin*, is render'd *Accentus*, and, in *Engliſh*, *Accent*.

Q. *What is meant by Accent?*

A. Accent Originally ſignified a Modulation of the Voice, or chanting to a muſical Inſtrument; but, as here uſed, and of equal extent with *Proſody*, is that part of *Grammar*, which ſhews, how to mark, or pronounce Syllables in Words, according to their due *Tone*, and *Quantity*.

Q. *By your Account, I perceive that Accent is divided into two parts; viz.* Tone, *and* Quantity.

A. It is ſo.

Q. *Pray, what is meant by Accent taken for Tone?*

A. It is the pronouncing of a *Syllable* in a high-

higher or lower Note, or Sound.

Q. *I do not understand, what you mean by a higher, or lower Sound.*

A. Grammarians, in the three learned Languages, *Hebrew*, *Greek*, and *Latin*, make *Tone* a part of *Prosody*, and give Names, and Marks for three sorts of it; as,

The	*Acute*	or	rising	*Tone*, as	[/]
	Grave		descending		[\ ]
	Circumflex		each		[^]

But, tho' all of them universally, talk of the *Elevation*, *Depression*, and *Undulation* of Sound, not one of them pretends to ascertain the manner thereof; nor do they themselves seem to know any Thing really of the Matter, at least in Regard to Practice.

Tone, in Syllables, intimates a various Tuning of the Voice, by rises and falls of Notes, as in the Scale of *Music*: But, how that is to be done, we are ignorant; the Knowledge of such Tuning, whatever it might have been formerly, having been long ago quite lost.

All we now know of *Accent*, as *Tone*, seems to be nothing else, bua a particular stress, or stronger force of the Voice upon some one Syllable in each single Word.

N. B. The Mark (/) over a Syllable, shews that it is accented; as, in Quá-li-ty; of which hereafter.

Q. *Pray what is meant by Accent taken for Quantity?*

A. Quantity is the space of *Time* spent in pronouncing a Syllable.

Q. *Is not every Syllable in a Word above one Syllable*

Syllable to be pronounced in the ſame Space of Time?

A. No; for, ſome Syllables have one Portion of *Time*, and others twice as much: Hence, Syllables, as to *Time*, or the ſtay of the Voice in pronouncing them, are divided into ſhort, and long ones.

A ſhort Syllable is, in Proportion, to a long one, as 1 to 2; and ſo a long Syllable to a ſhort one, as 2 to 1.

N. B. The Mark (—) over a Syllable, ſhews that it is long The Mark (˘) that it is ſhort; as, R*ē*c*ŏ*rd, R*ē*c*ŏ*rd.

Q. By the two ſeveral Accounts of Accent, or of Tone *and* Quantity, *at leaſt the long one, I am at a Loſs to find out the Difference of them, as now uſed.*

For, ſince the long Quantity *makes a longer ſtay upon one Syllable in a Word, than what any of the other Syllables of it hath; and* Accent *(as now uſed) only lays a ſtronger ſtreſs upon one Syllable in a Word, than what any of the other Syllables hath; and,* that *without any difference in Tone, both the long Quantity, and the Accent do, to me, ſeem to be in Effect, one, and the ſame Thing.*

A. Altho' we conceive an Original Difference betwixt *Accent* (i. e. *Tone*) and *Quantity*, yet, I muſt own, that *Accent* (as now uſed) at leaſt, in Syllables, or ſingle Words, ſeems to be confounded with *Quantity*.

The *Accent* is indeed frequently laid upon a long Syllable; and yet it is ſometimes upon a ſhort one.

But

But, wherever it is, that Syllable, tho' in it ſelf ſhort, is to be pronounced, as if it were really a long one, except ſome Monoſyllables called Signs; as, *a*, *an*, *by*, *for*, *from*, *the*, *to*, *with*, &c. which, tho' accented, are ſounded ſhort.—And *that*, as far as we can diſcover, without any ſenſible Difference of *Tone*, from that which is pronounced long, becauſe of its long *Quantity*; as,

Cĕ	in	Cĕ-dar	Dĕ	in	Dĕ-cent
Mŏ		Mŏney	Bŏr		Bŏr-row

N. B. That the laſt Syllable in *Mo-ney*, and *Bor-row*, is long, and yet the *Accent* is upon the former which is ſhort.

And this is more plain, when both *Accent* and the long *Quantity* coincide upon the very ſame Syllable; as,

in { *Thrīve*, *Bāwble*, *Contrīve* } Where we find only a ſtreſs of Voice for both *Accent* and *Quantity*, and yet, no Change in *Tone*.

Hence, doubtleſs, it is, that the diſtinguiſhing ſtreſs of Voice upon this or that Syllable, is uſed promiſcuouſly, and called either *Accent*, or *Quantity*. —— As, for Inſtance, in that judicious Grammar publiſhed by Mr. *C. Cooper*, Page 184, this ſtreſs of the Voice is called *Accent*, (i. e. *Tone*) and, in that excellent one, which goes under the Name of Sir *Richard Steel*, Page 133, on the ſame Word, *Faith-leſs*, the ſame is call-

Quan-

Quantity; and Sir *Richard* calls *Ho* in *Honour* long, becauſe accented, tho' ſhort in *Quantity*, &c.

" *N. B.* Mr. *Bailey*, in his *Engliſh* Dictionary, ſays, " that *Accent* is a Mark on a particular Syllable of any " Word, to ſhew it is to be pronounced with a ſtronger, " or weaker Voice."

He alſo calls the Notes of *Quantity*, *viz.* (˘ and ¯) by the Name of *Ac-ents*, tho' he had juſt before called *Accent* a riſing or falling of the Voice.

Q. *From what hath been ſaid on this part of Grammar called Proſody, I fancy it is not an eaſy matter, to give any exact, and certain Account of it.*

A. I think ſo; and perhaps, for that Reaſon, moſt Authors have handled it ſlightly.

Q. *What Courſe then will you take in your farther Proſecution of it?*

A. I think that ſomewhat of a middling one, will be the beſt,

I ſhall not quite ſlip over the Doctrine of *Quantity*; but then, ſhall have a chief Regard to *Accent*, as the ſafeſt and moſt general Direction in the Buſineſs of Pronunciation.

In moſt Caſes, our Pronunciation is to be guided by the Accent only; and therefore, without any anxious nicety, where a Syllable is plainly long, I may ſay it is ſo; but where the Syllable hath an Accent upon it, whether it be long or ſhort, ſay it is to be pronounced long.

Q. *Are there not ſome ſure Ways for diſcovering the* Quantities *of Syllables?*

A.

A. Were the *Engliſh* Tongue to be model'd by ſuch Rules and Directions as we meet with in Grammars made for *Latin*, *Quantity* might be much more determinate and ſure than it is.

But the *Quantity* of Syllables is not fixed to an exactneſs in any of the modern Tongues; and, therefore not much Regard is had to it in *Engliſh*, as will farther on appear from our Verſification.

Q. *Pray what helps are there for the diſcovery of* Quantity *in the* Latin *Tongue?*

A. There are ſeveral; but then, they are not of much Uſe in the *Engliſh* Tongue; in pronouncing of which, as beforeſaid, we are chiefly to follow the *Accent*.

In the *Latin* Grammar there are eight general Rules for diſcovering the *Quantity* of firſt and middle Syllables, and ſeveral ſpecial Rules for that of final ones.

The general Rules for firſt and middle Syllables, are as follow;

1. Poſition
2. A Vowel before a Vowel.
3. A Dipthong
4. Derivation
5. Compoſition
6. Prepoſition
7 Rule
8. Authority.

Now, it is certain that the *Quantity* of Syllables, in *Engliſh*, will not be ſtrictly adjuſted according to theſe Rules; and if it were, it wou'd not ſignify much to *us*, who are, in the Main, to be guided by *Accent*, and not by *Quantity* in Pronunciation.

But, then they may ſerve, as a regular Plan

for us to walk by; whence we may gather ſome few Obſervations of *Quantity*, as uſeful for *Engliſh*; but much more for *Accent*: For, tho' they are deſigned purely for *Quantity* in *Latin*, we may take Occaſion by them in ſome, to regulate *Accent* inſtead of it.

Beſides, they may ſerve as Heads, and be helpful towards the better remembring the various Obſervations methodically placed under each of them, and ſo become more uſeful, than they commonly are, as they lie confuſedly ſcatter'd in moſt of the Treatiſes on this Subject of *Accent*.

The laſt Syllable but one The laſt but two	or	*Penultima* *Antepenultima*	may be called	*Penult* *Antepenult*

Of POSITION.

Q. *What is meant by Poſition?*

A. In the *Latin Proſody*, it ſignifies a particular ſituation of a Vowel: That is, when a Vowel goes immediately before two Conſonants in the ſame Word, or in different Words, it is ſaid to be long by its Poſition, or being ſo placed.

The Reaſon is, becauſe two Conſonants together require twice as much Time in pronouncing, as a ſingle one doth; and therefore muſt make the Vowel before them, ſound long.

This, ſometimes holds in *Engliſh*; that is, *Poſition* fixes the *Accent*; as,

1ſt, When a *Vowel* is the *Penult* of Pollyſyllables before two *Conſonants*; as,

Accómpliſh	*Ecliptic*
Abándon	*Illúſtrate.*

2dly, When a *Vowel* goes before a ſingle *Conſonant*, which is pronounced, as if it were double; as,

Admóniſh	*Contínue*	*Exótic*
Appárel	*Depóſit*	*Narcótic*
Aſtóniſh	*Immódeſt*	*Retínue*
Conſider	*Exhíbit*	*Diſinhérit.*

But, in many Words, this *Poſition* avails not; as,

Chy-miſt-ry	*Fá-cult-y*
Cú-cumb er	*Lí-bert-ine*, &c.

Amongſt the *Engliſh* Grammarians, it is obſerved, that When a *Vowel* (as *A*) ends a Syllable in *Polyſyllables*, it ſounds long, as, Crā́dle; but when one, or even two *Conſonants* follow, whether middle, or final, it ſounds ſhort; as, Băttel, — Blăſt.

And indeed, the ſame may hold in *Latin*, &c. for in ——*Lavinaq; littora venit*, the *Vowel* (*i*) in *littora*, is not ſounded *lite* as in *Mite*, but lĭt, notwithſtanding its being long by *Poſition*.

In our *Engliſh* Verſe, *Poſition* is not much minded; a *Vowel* before, even more *Conſonants* than two, being frequently ſounded ſhort; as,

Sŭch ā e| hĕ Trāns-|· örts ōf ă pl|eŭs mīnd. *Otway.*

Of which, more hereafter

II. *Of a* VOWEL *before a* VOWEL.

Q. *What do you obſerve of a* Vowel *before a* Vowel?

A. A *Vowel* before a *Vowel* in *Latin*, is generally ſounded ſhort; and ſo it is frequently in *Engliſh*; and yet ſometimes long.

Thus the Vowels *i*, and *u*, in

Patient

Patĭent Punctŭal Anxĭous	are sounded short	Scĭence Víolet Crúelty Dandelĭon	long

III. *Of* DIPTHONGS.

Q. *What is obſervable of* Dipthongs?

A. Dipthongs are, in *Latin*, univerſally long; and are, by Grammarians, reckoned to be ſo in *Engliſh*.

And the Reaſon, why they are ſo, is like that for *Poſition*. For, as two Conſonants require twice as much Time for expreſſing them, as that of a ſingle one, ſo do two Vowels, of which each Dipthong conſiſts; as *Aúdit*, —— *Mōuntebank*.

Yea even the improper Dipthongs, which loſe the Sound of one of their Vowels, do however, make Syllables long, which, otherwiſe wou'd be ſhort; as,

Bēaſt —— *bĕſt*
Gōat —— *gŏt*

And yet, Dipthongs are ſometimes ſounded ſhort; as,

Againn *Arrōw* *Fōot* *Maīntáin* *Wáinſcot*	ſounded ſhort	Agĕn Arrŏ Fŭt Mĕntain Wĕnſcot.

And this, not only when *Vowels* are changed as in theſe laſt Examples, but alſo, when both *Vowels* keep their Sounds; whether in *proſe* or *Verſe*; as, Oút-lăw-ry;

ŏur Fā|hŏod ŏr|ŏur Arms|hăve ē|quăl ūſe. *Dryd.*

Where *ou* and *oo* are pronounced ſhort.

IV. *Of* DERIVATION.

Q. *What have you to ſay of* Derivation?

A. It is pretty nearly the ſame in *Engliſh* as it is in *Latin*; provided we ſubſtitute *Accent*, inſtead of *Quantity*, and ſay, that, as *Derivative* Words, in *Latin*, uſually keep the ſame *Quantity* with that of their *Primitives*, ſo do they in *Engliſh* keep the ſame place of *Accent*; thus,

Búrden	*Búrdenſom*	*Hát*	*Hátter*
Cábin	*Cábinet*	*Wórkman*	*Wórkmanſhip*

But ſome *Derived* Words change the Seat of the *Accent*, which is in the Primitives; as, *Preſér—Préfereuce.*

V. *Of* COMPOSITION.

Q. *Pray, what have you to obſerve about* Compoſition?

A. As Words in *Latin* being compounded, have uſually the ſame *Quantity* with that of their ſingle Words, ſo have they, in *Engliſh*, uſually the ſame place of *Accent*: Thus, a *Monoſyllable-word*, altho' a *Termination* (or ending) be joined to it, ſtill keeps the ſame Seat of its *Accent* or chief Sound; as, 1ſt, with the Terminations,

able	*nótable*		*ſom*	*nóiſom*	
iſh	*Chíldiſh*		*ward*	*bácward*	
full in	*faíthfnl*		*y* in	*hárdy*	
leſs	*faithleſs*		*ly*	*hárdly* from	
neſs	*gréatneſs*			*hárdily.*	

Yet there are ſome Exceptions; for, ſome Compounds change the Seat of the *Accent* in their

their ſimple Words; as

Máker ——— *Shóemaker*
Fínite ——— *ínfinite*

2. This holds alſo in the Terminations of Verbs, and of Nouns of the Comparative, and Superlative Degree; as,

áctest	*ácted*	*áctor*	*ſófter*
áctеth	*ácting*	*ſóft*	*ſófteſt*

3. A Verb, in Compoſition, whether it be the former, or latter Syllable, keeps the *Accent*; as

Backſlíde	*Backbíte*
Bréakfaſt	*Partáke*

Thus in *Cátch-pole. Máke-bate, Páſſport.*

4. In other Words alſo, where the Termination is a Compound-addition, or the leſs principal part of a Word;

Cártrope	*ábbot*
líkewiſe	*álſo*

5. If a Termination be added to a Word already in Compoſition, the Syllable, which, before, was accented, ſtiil keeps it; as,

adjoín —— *adjóining*
Prófit ——— *Prófitable.*

Except *Protéſt* — *Próteſtant.*

6. When the Syllable *Neſs* is added to a Diſſyllable (as happens to many Adjectives) the firſt Syllable of the Primitive Word, which was accénted, or pronounced long, is ſtill to be pronounced ſo; as,

Thánkful — *Thánkfulneſs*
Tédious — *Tédiouſneſs.*

Capt. and

VI. *Of* PREPOSITION.

Q. *What is a PREPOSITION?*

A. A *Preposition* is an undeclinable Word ſo called, becauſe it is ſet, either Singly before ſome Words, or in Compoſition before others, and ſignifies the Production, Motion or Situation of things.

Q. *Pray give an Account of Prepoſitions, as concerned in Proſody.*

A. In Latin, Prepoſitions are of two Sorts; *Separable* and *Inſeparable*.

1, *Separable Prepoſitions* are ſuch as may be uſed alone; as,

a, ab, de, e, in, pro,

2, *Inſeparable*, ſuch as are not uſed, unleſs in *Compoſition*; as,

am, dis, di, re, ſe, con, or *co,*

Out of theſe two ſorts, *a, de, e, ſe,* &c. are, in *Quantity*, long; unleſs a *Vowel* follows; and *ab, ad, di, diſ, in, pro, re, con,* or *co,* are ſhort, unleſs *Poſition* hinders them.

Correſpondent to thoſe we have, in *Engliſh*, theſe *ſeparable Prepoſitions*; viz.

at	*of*
by	*on*
for	*to*
from	*up*
in	*with*

All which, except, when an *Emphaſis* may make them otherwiſe, are reckoned to be ſhort.

And we have alſo theſe *Inſeparable* ones; viz.

ă	ŭn
bĕ	mĭſ
ĕn	wărd.

Which alſo (except *Ward*) are reckoned to be ſhort.

N. B. Here are only *Monoſyllables*, becauſe *Diſſyllables* ſuch as after, over, until, (except upon as thereupon) &c. do not come under the Compariſon with the *Latin* Rule for *Prepoſitions*.

But altho' theſe ſingle *Prepoſitions* in *Engliſh*, ſeem to be anſwerable to the Rule about the *Latin Prepoſitions* aforeſaid, and we might without going any farther, acquieſce in the Parallel ſo far drawn; yet, ſince *Prepoſition*, in *Compoſition*, is of pretty large extent, and our Buſineſs, is not to find out the Seat of the long *Quantity*, but of *Accent* in Words compounded therewith, we will farther purſue our Inquiry accordingly.

The latter part which is to come under this 6th Head, may, in ſtrictneſs, ſeem to belong to the 5th before it, viz. *Compoſition*. But, for the Reaſons aforeſaid, as alſo, becauſe the Rule of Compoſition is in general Terms, I chuſe to place, what I have farther to ſay of it, wholly under its own Head.

Now there are two ſorts of *Prepoſitions* in *Compoſition*, viz. ſuch as are purely *Engliſh*, and ſuch as are borrow'd from *Latin*.

I ſhall then begin with the *Engliſh* ones; and as I go along, ſhall fix the *Accent* of each *Compound* in its proper place.

A *Prepoſition* in *Compoſition*, uſually ſounds ſhort; the long Sound (or *Accent*) being ſtill continued on the Word, with which it is compounded.

Engliſh

Engliſh Prepoſitions *in* Compoſition.

A *Abáſe*
abróad
amídſt
After *afternóon*
exc. *áfterward*

Be *becálm*
becóme
begét, &c.

For *Forbéar*
forbíd
forſwéar, &c.
exc. *fórfeit*
fórward
Fore *Forebóde*
foretéll
forewarn, &c.
exc. *fórecaſt*
foretaſte
From *From-abóve*

Mis *Misbehávе*
miſpláe
miſtáke
exc. *míſrule*

On *Thereón*

Over *Overcóme*
overſée
exc. *óverſight*

Thórough
thórough-fare
towárd
exc. *tóward-boy*

Un *Unáble*
unbórn
uncívil, &c.
under *undergó*
undermíne
underſtánd, &c.
exc. *únderhand*
únderling
úndermoſt
únderwood

Up *upbraíd*
uphóld
upgrówn, &c.
exc. *úpland*
úpright
úproar
úpſtart

Ward *Bácкward*
Dównward
Fórward
Fróward

With *Withdráw*
withhóld
withſtánd

Latin Prepoſitions *in* Compoſition.

A *Avért*, &c.
exc. *átom*

Ab. *abhór*
abrúpt
abſúrd, &c.
exc. *ábject*
ábſtract &c

Ad. *admíre*
advertíſe
apprehénd, &c.
exc. *ádjunct*
áſpect
ádvent

Circum. *Circnmcíſe*
circumſcríbe
circumvént, &c.
exc. *círcumſpect*
círcumſtance

Con. *concéal*
concérn
conclúde, &c.
exc. *cóncord*
cóncourſe
cóngreſs

Com. *Compéll*
comprehénd, &c.
exc. *cómmon*
cómpact

De *Debáte*
declare
deſáme, &c.
exc. *dedicate*
déſcant
déſtitute

Di *digéſt*
digréſs
diréct, &c.
exc. *díligent*

Diſ. *diſáble*
diſagrée, &c.
exc. *díſtance*

En. *Encoúnter*
endéar
endów, &c.
exc. *eñſign*

Enter *enterláce*
entertdin, &c.
exc. *eñtercourſe*
eñterprize

Ex *exált*
excéed
excépt, &c.

Exe *éxecute*
éxerciſe

In *Inclúde*
indécent
invért, &c.
exc. *íntricate*
íntervieẅ

Ob *obſérve*

ob-

obſoléte, &c.
exc. *óbject*
óffice

Per. *Percéive*
perſevére, &c.
exc. *pèrfect*
pérſecute

Pre *Prepáre*
préciſe, &c.
exc. *Prélate*
préference

Pro *Procláim*
procúre
exc. *Próduct*
próſecute

Re *Reſpéct*
retúrn, &c.
exc. *Récompence*
réſpit

Sub *Subdivide*
ſubórn
ſubvért, &c.
exc. *Súbſidy*
ſúbſtance

Tranſ *Transfórm*
tranſcénd, &c.
ex. *tranſom*
tránſport

To theſe it may be not amiſs, to add a ſmall *Catalogue* alſo of *Adverbs*, *Conjunctions*, other *Prepoſitions*, and *Interjections* in *Compoſition*, altho' variouſly accented.

Adv.

agáin	*long agó*	*Thát-way*
alíke	*much-leſs*	*thís-way*
almóſt	*much-móre*	*todáy*
élſewhere	*nówhere*	*until*
líkewiſe	*ſómewhere*	

Conjunc.

alſo	*neverthéleſs*	*thereúpon*
althó'	*notwithſtánding*	*whereupón*
becáuſe	*therefóre*	*whereás*
foraſmúch	*unléſs*	*whérefore*

Prep.

abóve	*upón*	*whereto*
againſt	*whereby*	*within*

into	*whereóf*	*withóut*
únto	*wherein*	*wherewith*

Interſ.

aláck! aláſs! hey-day!

VII — *RULE.*

Q. *What is the next Thing you are to go upon?*

A. The next, in Order, is, what the *Latin* Grammar calls *Rule.*

This indeed has nothing in it in *Engliſh*; and therefore I ſhall not mention it.

But however ſince it is there the ſeventh Head, for the diſcovery of *Quantity*, I ſhall, for Method, make uſe of the Name in this *Engliſh Proſody*, tho' in a different manner.

And this I ſhall do,

Iſt, By a *General Rule* or two.

IIdly, By ſome ſpecial Rules.

The Iſt general Rule.

Altho' there can be no Rules for determining of Vowels in general to be long or ſhort, and therefore their Quantities (or Accents) are to be learn'd by Practice, yet there is one Rule which hardly ever fails, *viz. Every ſingle Vowel is ſounded ſhort, when a ſingle* Conſonant *only goes after ſuch Vowel in the ſame Syllable; but hath a long Sound, when* ĕ *final is added after a ſingle Conſonant.*

ſtĭg	thĕn	pĭp	nŏt	cŭr
ſtāge	thēſe	pīpe	nōte	cūre

* N. B. The chief Exceptions from this Rule are of the Letters (*i*) and (*e*) in a few common Words, which are

are, by Cuſtom, pronounced ſhort, tho' they have (e) final; as

Give	lŏve	dŏne	ŏne
Live	Dŏve	gŏne	ſŏme

The 2d general Rule.

It is uſual, in the *Engliſh* Tongue, to remove the *Accent* of foreign Words when made *Engliſh*, far backwards from the laſt *Syllable*, and to pronounce that *Syllable* long, to which it is removed, tho', before pronounced ſhort; as, *Teſtimónium*, *Téſtimony*. *Académia*, *Acádemy*, or *Academy*.

Sometimes indeed, in a Word of three Syllables when it is increaſed by one or two Syllables, the *Accent* is removed forward; as,

Hiſtory——Hiſtórical——Hiſtórically.

IIdly, *Some ſpecial Rules.*

1ſt, Words ending in (*le*) or (*en*) ſound the *Penult* long; as,

dóuble	*Gárden*
Tróuble	*ópen*
Fíddle	

2dly, Theſe Words following have a long Vowel in the *Penult*, and the *Accent* alſo upon it; as,

Affiāme	Bravādo	Opponent
Affidāvit	Carbonādo	Pellūcid
Anōther	Cathēdral	Precēdent
Antecēdent	Horīzon	Recūſant
Armādo	Obdūrate	Vagāry
Balcōney		

3dly, A *Syllable* before (*i*) pronounced as *yë*, and, before *ti*, *ce*, *ci*, *ſi*, pronounced as *ſh* or *zh*, (except *Eccleſiaſtical*) is always ſound long

long; as,

6cean, Magician, Circumciſion.

4thly, In Polyſyllables, the *Antepenult* is ſounded long; as,

Salvátion——Damnátion.

Except, when the *Penult* is long by *Poſition.*

5thly, Some *Polyſyllables* ending in (*y*) for (*e*) the moſt rapid of the *Vowels*;

As alſo in the ſhort Syllable (*ble*) have two Syllables pronounced long, *viz.* the 4th or 5th from the laſt, and alſo the *Penult*; tho' the latter is not ſounded ſo long in the delivery; as,

ácade''my	*ámica''ble*	*Hierar''chy*
áccesſo''ry	*ántimo''ny*	*ignomi''ny*
ácrimo''ny	*ántiquat''ed*	*néceſſa''ry*
ádverſa''ry	*ápoplex''y*	*nécroman''cy*
álmo''ny	*árbitra''ry*	*ſédenta''ry*

FINAL SYLLABLES.

Q. *I remember you mention'd Final Syllables; pray what have you to ſay of them?*

A. I have ſome Obſervations about them; and

Iſt, Of the VOWELS.

1ſt, (*A*) unleſs the Particle (*A*) itſelf (which is ſhort) is not final in *Engliſh* Words; except, about ſix; as,

Flea	*Plea*	*Tea*
Pea	*Sea*	*Yea.*

And theſe, becauſe of the Dipthong (*ea*) are ſounded long,

2dly, *E*, *I*, *U* are never final; except (*E*)

in thĕ, mă, bé, which two laſt are ſounded mee and bee long.

3dly *O* is final, in but a few Words; as

dō	*ſō*	*whō*
gō	*tōo*	*wō*
lō	*twō*	*mò*, the old Word for
nò	*whō*	*more.*

And theſe are ſounded long, but úntō ſhort.

4thly, *Y* final is common, *viz.* long or ſhort.

5thly, All theſe little Words following, called Particles, or ſigns, are ſtill ſhort, unleſs they have an Emphaſis upon them, which happens but ſeldom; as

ă	by	frŏm	thĕ	with, *&c.*
ăn	fŏr	ŏf	tŏ	

II Of Final *CONSONANTS.*

A ſingle *Conſonant* after a *Vowel* is reckon'd ſhort; but yet moſt *Monoſyllables* are common, (that is either long or ſhort) except when they have an (*E*) final; as before; thus,

mĕt —— mēte.

2. Whenſoever a Monoſyllable ends with a Letter that cloſes the Mouth, it can never be long; as, all Words ending in (*M*) or the Sound of (*M*) and in moſt Mutes; as,

Drum	*Dumb*	*Lamb*
Crum	*Thumb*	*Climb.*

3. There are ſome few *Words*, in which the final *Syllable* is ſounded long; as

Cavéar —— *Debonáir.*

4. In Diſſyllables with final *er*, and *or*, o rather

rather with *our* and *ure*, the former is ſounded long; as,

énter, *Hónor*, or *Hónour*, *vénture*, &c.

Except, *defér*, *prefér*, *refér*.

5. *Polyſyllables* which have (e) long, or the ſound of *ee*, *oo*, *ai*, (in a few Words written *ey*) have the laſt Syllable pronounced long; as,

degrée	*ſupréme*
appéar	*Terréne*
Frontier	it *behóves*
ſeréne	*maintáin*
Blaſphéme	*obéy*

To which may be added,

begín	*caróuſe*	*fomént*
cajóle	*collúde*	*perdúe*
caréſs	*creáte*	*ſalúte.*

6thly, All Words of four, or more Syllables ending in *neſs*, have the firſt and laſt Syllable ſounded long; as,

Ríghteouſne''ſs——*Tédiouſne''ſs.*

7thly, In Words of ſix Syllables alſo, there are frequently two Syllables ſounded long, *viz.* the firſt, and the Antepenult; as,

Fa''miliárity——*Ju''ſtificátion*

un''philoſóphical.

* Some Grammatical Writers ſay, that, if there be ever ſo many Syllables in a Word, none of them are to have any more than one Accent.

Perhaps their Opinion took its riſe from the Practice of the *Greeks*, who (except, in the Caſe of Encliticks) had not above one expreſs Accent upon any Word, nor that on any other, but one of the three laſt Syllables.

But then, it cannot well be conceived how, any

Word of ſeveral Syllables can be diſtinctly pronounced with one Accent only.

Some of our Writers therefore, have thought it neceſſary to aſſign two Accents to Words of more than three Syllables; as, in the Words before, *viz.* á-ca-dé-my, Right-e-ouſ-néſs, Fá-mi-li-á-ri-ty, &c.

And, perhaps, it may ſeem not unreaſonable, where we meet with longer Words to place more upon them, as, 1. *Ba|||-tra-co-|my|| o-|ma|-chy.*

2. *|||-a-tro|ma-the-ma|| ti|-ci-an.*

3. *An|||-thra-co-|thei||| o |ſa||-le-ni|-trum.*

1. *The Battle betwixt the Frogs and Mice.*

2. *A Mathematical Phyſician.*

3. *A foreign Name for the Ingredients of Gunpowder;* viz. *Charcoal, Brimſtone, and Salt-peter.*

For, were not Pronunciation to be thus check'd and reliev'd, the hurry over ſo many Syllables with but one Accent, wou'd make ſuch a Jumble, as wou'd almoſt choak the Speaker, and confound the hearer with ſo many rapid, and unintelligible Sounds.

And, in this, one may be ſupported by the Practice of the *Hebrews*.

For, whereas their *Tonic* Accent is never fixed backward beyond the *Penult*, they do very often make uſe of a Mark which they call the *Euphonic* Accent; that is, *Metheg* (the Bridle) which is placed backward, and beyond the *Penult* (or laſt Syllable but one) and ſerves as a check, or ſtay in the pronouncing of the ſhort Vowel, to which it is adjoined, to ſtop and retard the Precipitation thereof towards the end of the Word. — And they think, the Pronunciation, by being thus ſuſpended, runs more plain and agreeable.

The *Hebrew* Grammarian *Rabbi Berlinas* tells us, that, in a long Word, there may be other *Methegs* alſo.

And he ſays that this *Metheg* as well as the *Tonic* Accent is obſervable in *Latin* alſo; as,

In Sā-pĭ-ĕn-tĭ-ă, or (as I mark it) Sa|||-pi-én-ti-a,
The *Tonic* Accent is upon *en*——The *Metheg* at *Sa*.
In Mŭl-tĭ-tū-dĭ-nĕm——or Mul|||-ti-tú-di-nem,
The *Tonic* Accent is on *tu*, and the *Metheg* on *Mul*.
In Gŏn-ſtăn-tĭ nŏ-pō-lĭ-tā-ni, *or*
Con|||-ſtan-ti|||-no-po||-litá-ni,

The *Tonic* Accent is at *te*, and the *Methegs* at *Con-ti-no*.

N. B. That by theſe Marks (''''') (''') ('') is not meant any exact proportionality of Time in Pronunciation either between one another, or between them and the main Accent.—But, by way of Number and Order, and to ſhew, that in long Words, ſome Syllables are to be diſtinguiſhed with a greater ſtreſs of Voice, tho' not ſo ſtrong as that of the ſaid Accent.

VIII. *AUTHORITY.*

Q. *Pray what is meant by Authority?*

A. In the Latin Grammar, it is ſaid, that, when the *Quantity* of Syllables is not diſcoverable by the Seven Rules beforegoing, then Recourſe is to be had to the Eighth, viz. the *Authority* (or Example) of the Poets.

In this indeed we ſhall find but very little help for *Quantity* in Engliſh.

Becauſe our Poets do not ſeem to mind it at all. —— And, beſides, as was ſaid before, our chief Buſineſs for right Pronunciation is with the *Accent*, which is better gain'd from *Proſe*, than *Poetry*.

And, therefore, inſtead of Poetical *Authority*, we may rather Subſtitute that of *Proſe*, That is, the *Cuſtom* of Pronouncing Syllables therein long or ſhort, which muſt be gained from uſe in the moſt polite Converſation.

Had we, in *Engliſh*, as in *Latin*, and *Greek Verſe*, poetic Feet of three, or more Syllables, and, as well fix'd by Rules, we might have as much of certainty for *Quantity* therein, which might ſometimes help out a right Pronunciation.

But *Quantity* is not much minded in our Verſe, and,

and, indeed, is but of little uſe to us therein; What our Poets themſelves chiefly mind is *Accent*, that is to make the Syllable in a Word, which hath an *Accent* upon it, whether long or ſhort, to Sound long, and other Syllables therein whether ſhort or long, to Sound ſhort.

In our Poeſy, the *Heroic Verſe*, which is the chief of it, doth conſiſt of but five *Feet* call'd *Jambics*, and each, but of two Syllables; whereof the former is pronounced ſhort, and the latter long; and we have not hitherto, had any greater Number than thoſe two Syllables in a *Foot*; ſo that our *Poets*, are, as one may ſay, fetter'd with thoſe two ſhort Links only and have not the Liberty of varying their Movements which the other Languages (by their * twelve *Feet*, *viz.* four of two Syllables, and eight of three Syllables, and thoſe variouſly combined) have for their *Verſification*.

Hence it is, that our Engliſh *Pöets*, being ſo narrowly cramp'd, have not ſo ſtrictly kept to that exactneſs requiſite in *Verſe*; But, for their Relief, have been forced to be free with *Quantities*. by ſometimes making long Syllables ſound ſhort, and ſometimes ſhort ones long.

Mr. *Dryden* himſelf hath often done ſo; For whereas an Heroic *Verſe* ſhou'd begin with a

* N. B. That in the Jambic Foot, (*i. e.*) one ſhort and one long Time——there are but 3 ſhort Times—But in the 12 Feet of the *Latin*, there are 48 ſhort Times, which are as 16 to one, and therefore many more Times and much more Liberty in its Verſification.

a ſhort *Syllable*, and a long one after it: He, ſometimes begins with a long Syllable, and 2 ſhort ones after it.

And, not only he, but moſt of the other Poets alſo, make ſeveral Alterations in their Meaſures; and ſometimes, even in the very place of the *Accent*, by ſhortening the Sound of which, the *Verſe* runs quite wrong;

So that, tho' we may, from the Poets, gain ſome little helps, and the ſhort or long ſounding of ſome Syllables; yet we are to be very cautious of fixing any great dependence upon them, ſince they often make Syllables, long, or ſhort, as may beſt ſerve their Occaſions.

As in the two Verſes before, under the part of *Poſition* and *Dipthong* Page 81; and thus,

Yĕt ſtĭll|thĕ ſē|ſſame Stāte|ŏf Thĭngs|appeārs
And Gār|lănds grēen|ărōund|thĕir Tĕm|plĕs rōū'd.

Dryd.

Cŭrs'd Jēa|loŭſy|which pōi|ſŏns āll löve's Chārms.

Otway

1. Where yĕt	5. änd
2. ſame	6. lands-grēen *i. e.* (ă)
3. ŏf	ſhort before 5 Conſonants.
4. ăppears	7. Jealŏuſy;

me wou'd think ſhou'd be long, and yet all e made ſhort;

And (*y*) in Jealouſy is made long.

And this Liberty can hardly be avoided even *Monoſyllables* and *Diſſyllables*; But, in ords of more Syllables, it is not poſſible to otherwiſe.

Thus, for Inſtance, here in the Word *Jéa-ſy*; ſince, as beforeſaid, we have but one

Foot

Foot of two Syllables, and the former ſhort, and the latter long, this Word of three Syllables, which, in Proſe, hath its ſecond and third Syllable pronounced ſhort, is, in Verſe, to be pronounced Jëa-ſloŭſ-y, That is Jëa- long as in Proſe;

lŏus, tho' as a Dipthong, it ſhou'd be every where long, becauſe it is pronounced ſhort in Verſe as well as Proſe, and (y) in Proſe ſhort, is made long.

So that it plainly appears, we cannot, from *Engliſh Verſe*, gain any certain Knowledge of *Quantity*; nor, can we always ſafely depend even upon *Accent* therein. Becauſe our Poets either through Neceſſity, or Negligence make uſe of a licentious Freedom in both.

Q. *From what hath been ſaid, I find that both are of great Importance towards true and proper* Pronunciation.

A. That they are of great Importance I might ſhow, in very many Inſtances; but, for ſhortneſs, I ſhall mention, only one or two, in each; and,

1ſt, As to *Accent*; as ſuppoſe a Man ſhou'd inſtead of

Cár-pent-er } ſay { *Car-pént-er*
Rób-be-ry } ſay { *Rob-bé-ry*,

He wou'd certainly appear ignorant, and even unintelligible.

2dly, As to *Quantity*: If a Man ſhou'd give a long Sound to the ſhort Words by, ŏf, thĕ, *&c.* when there is not to be any *Emphatic* ſtreſs upon them, he wou'd expreſs himſelf improperly. Hence

Hence it was, that, when an Actor was to speak the beginning Words of *Hamlet*'s Speech Act 3, Scene 2, *viz.*

Tŏ bē, or nŏt tŏ bē, &c. and pronounced them *Tŏ bĕ or nŏt tŏ bĕ*, like the proper Name Tóby, he was hiſs'd off the Stage.

Q. I am afraid it is no eaſy Matter to get a true Knowledge of Accent, *and* Quantity; — *I wiſh you wou'd give ſome Directions for the more ſpeedy gaining of them.*

A. I have, in ſome Meaſure, done ſo already; I have laid down about thirty Obſervations, ſome of which are about *Accent*, and *Quantity* ſingly conſider'd, and others conjointly; and theſe may ſerve as a Foundation, and afford ſome Aſſiſtance for your raiſing farther Improvements.

You have ſeen that Pronunciation is, in ſome Caſes, to be governed by *Quantity*; but in a great deal more by *Accent*.

Q. How ſhall one get a general Knowledge of Accent?

A. Since *Accent* is of very great extent, and is ſometimes laid upon long, and ſometimes upon ſhort Syllables, and therefore very uncertain, it will require much Time and Experience to obtain a due Knowledge of it.

The Spelling Books we have, may be ſomewhat helpful in this Matter; becauſe ſeveral of them have Tables of Words marked with their proper *Accents*.

Another greater help may be had from *Engliſh* Dictionaries which have Words accented, eſpecially,

eſpecially Mr. *Bailey*'s, in two Volumes.

But the beſt and ſureſt help for getting a thorough Knowledge of accenting Syllables, is the cuſtomary *Pronunciation uſed* by Perſons of the beſt Judgement, in Vocal *Reading* or *Speaking* in Converſation; by which, if diligently minded, one may gradually arrive to a compleat Skill therein.

Thus far we have proceeded in *Orthography* and *Proſody*; we have laid down what Obſervations, and Rules are uſeful in both; as, in the former, the natural Powers and proper Sounds of Letters, and the due diviſion of Syllables, *&c.* and, in the latter, the lengths of Sounds in Syllables affected with long *Quantity* or *Accent*.

As for *Verſification*, which is the main concern of *Proſody*, we have here nothing to do with it; becauſe our Buſineſs is, not to make *Verſe*, but only, in a proper manner, to *read* it.

What is to follow, will be divided into two *Chapters*, viz. *Ch.* IX and X.

The former is to be a Collection of Words from *Monoſyllables*, to *Polyſyllables* of all ſorts, together with the Accents peculiar to each of their Syllables: And, the latter, *viz. Ch.* X, a Collection of the various *Sounds*, *Changes*, and *Loſſes* of *Sounds* in the *Letters*, and *Syllables* of *Words*, together with the Quantities of *Syllables*, in which Chapters, both *Orthography*, and *Próſody* are concerned.

And therefore both Chapters being of ſuch

a mixed Nature, are jointly poſtponed, as larger Exemplifications of thoſe two parts of *Grammar*.

CHAP. IX.

TABLES *of Words having various Syllables.*

TABLE I. *Of Monoſyllables.*

a	e	i	o	u	y	a	e	i	o	u	y
ab	eb	ib	ob	ub	yb	ba	be	bi	bo	bu	by
ac	ec	ic	oc	uc	yc	ca	ce	ci	co	cu	cy
ad	ed	id	od	ud	yd	da	de	di	do	du	dy
af	ef	if	of	uf	yf	fa	fe	fi	fo	fu	fy
ag	eg	ig	og	ug	yg	ga	ge	gi	go	gu	gy
ah	eh	ih	oh	uh	yh	ha	he	hi	ho	hu	hy
ak	ek	ik	ok	uk	yk	ka	ke	ki	ko	ku	ky
al	el	il	ol	ul	yl	la	le	li	lo	lu	ly
am	em	im	om	um	ym	ma	me	mi	mo	mu	my
an	en	in	on	un	yn	na	ne	ni	no	nu	ny
ap	ep	ip	op	up	yp	pa	pe	pi	po	pu	py
ar	er	ir	or	ur	yr	ra	re	ri	ro	ru	ry
as	es	is	os	us	ys	ſa	ſe	ſi	ſo	ſu	ſy
at	et	it	ot	ut	yt	ta	te	ti	to	tu	ty
av	ev	iv	ov	uv	yv	va	ve	vi	vo	vu	vy
ax	ex	ix	ox	ux	yx	xa	xe	xi	xo	xu	xy
az	ez	iz	oz	uz	yz	za	ze	zi	zo	zu	zy

N: B. Some of the Syllables above are not *Engliſh*, but only contrived as eaſy Samples for Spelling, with a ſingle Vowel before and after a Conſonant.

TABLE

TABLE II.

Monoſyllable Words with a Vowel between t
Conſonants; as,

dab	web	rib	rob	rub
bad	fed	bid	rod	bud
bag	beg	fig	dog	mug
dam	gem	rim	rum	ſum
may	pen	pin	don	ſun
tap	nep	lip	top	cup
bar	her	ſir	for	cur
hat	met	wit	hot	nut
wax	vex	ſix	box	flux

TABLE III.

Of Monoſyllables beginning and ending with on
or more Conſonants.

Blab	wet	ſquib	knob	ſtub
glad	ſhed		clod	ſtud
drag		ſprig	frog	drug
cram	them	trim	from	drum
bran	then	ſpin	ſon	dun
trap	ſtep	whip	ſhop	ſup
gnat	fret	ſpit	blot	glut
back	neck	brick	cock	buck
craft	theft	ſwift	ſoft	ſtuff
high	nigh	thigh	ſigh	
bald	held	child	cold	cull'd
half	ſelf		wolf	
talk	elk	milk	folk	bulk
balm	elm	kiln	ſtoln	culm
ſcalp	help	milt	bolt	pulp
lamb	limb	bomb	hymn	limn

cam

camp	hemp	limp	pomp	trump
and	end	bind	bond	fund
bang		ring	ſong	bung
bank		ſink	monk	ſunk
pant	rent	print	front	hunt
pt	wept	dipt	ſtopt	cupt
arb	herb			curb
ard	herd	bird	ford	curd
ark	clerk	quirk	cock	lurk
narl	ſnarl	twirl		curl
rm	term	firm	ſtorm	
arn	fern	morn		turn
rt	pert	ſhirt	ſhort	hurt
ſh	freſh	wiſh		ruſh
sk	desk	risk		huſh
raſm	chriſt	raſp	liſp	cuſp
aſt	beſt	fiſt	loſt	duſt
ath		pith	moth	truth
ext	vex'd	add	odd	egg
haff	ſtiff	off	muff	chuff
ll	bell	mill	droll	bull
ſs	leſs	bliſs	loſs	truſs
rampt	tempt	ſhrimp	prompt	thumpt
anch	wrench	pinch		bunch
ngth	tenth	ninth	month	
rch	perch	birch	porch	church
aſht	threſh'd	wiſh'd		cruſh'd
atch	fetch	flitch	notch	crutch

CHAP

CHAP. X.

Of Diſſyllables.

Q. *HAVE you any thing to obſerve before we proceed to the Table of* Diſſyllables?

A. Yes; as,

1ſt, The Spelling Books which have come out of late, do only ſet forth Words of ſeveral Syllables divided already; which management ſeems not ſo proper to the deſign, *viz.* of teaching Children to divide them. For,

The chief Buſineſs therein, is not to make or put together Syllables into Words, but to divide Words already made, into Syllables.——And therefore, it may be more uſeful to place each as formerly, twice, in Columns; the whole Word in the firſt, and the ſame with its Diviſions over againſt it on the right Hand in the other: When the Learner hath, by the help of thoſe Diviſions, prepared his Task appointed, and is to perform it to his Teacher, it will be of uſe if he be obliged to cover the Diviſions of the Words with a Label of Paper, and to Spell the undivided Words only. For, if he is to ſpell upon Words as divided already into their Syllables, let thoſe Words have ever ſo many of them, his Work will be but little more than Spelling Words of one Syllable only, and conſequently leſs improving

2dly,

2dly, The ſingle Accent inſtead of 2 Marks may be ſufficiently noted by one; as, *ná-ture*: But in long Words, which may happen to have 2, as *u''-ni-vér-ſal*, or 3 Accents, as *Tran''-ſub-ſtan'' ti-á-tion*, the laſt may have one Mark, the 2d two Marks, and the 1ſt three of them.

And theſe 2 Obſervations may ſerve for all the following Tables.

N. B. What Leſſon ſoever a Teacher appoints a Learner to ſpell, or read, he ſhou'd ſometimes ſpell or read that Leſſon over before him.

The general Rules, for dividing Words into Syllables, exemplified.

Diſſyllables. TABLE 1.

Words divided according to the 1ſt Rule, *viz.* *When one Conſonant goes between 2 Vowels, it is to be joined to the latter.*

Accented on the firſt Syllable.

ANy	A-ny	evil	e-vil
ápiſh	A a-piſh	female	fe-male
udit	au-dit	finite	fi-nite
corn	a-corn	frugal	fru-gal
gent	a-gent	glory	glo-ry
ácon	ba-con	grocer	gro-cer
áſon	ba-ſon	holy	ho-ly
apon	ca-pon	human	hu-man
edar	ce-dar	idol	i-dol
limate	cli-mate	julep	ju-lep
ivers	di-vers	labour	la-bour
raper	dra-per	libel	li-bel
uty	du-ty	locuſt	lo-cuſt
ven	e-ven	many	ma-ny

maſon	ma-ſon
motive	mo-tive
muſick	mu-ſick
native	na-tive
neuter	neu-ter
notice	no-tice
oval	o-val
over	o-ver
paper	pa-per
pirate	pi-rate
precept	pre-cept
private	pri-vate
prudence	pru-dence
raven	ra-ven
reaſon	rea-ſon
rumour	ru-mour
ſatan	ſa-tan
ſecret	ſe-cret
ſilence	ſi-lence
ſober	ſo-ber
thouſand	thou-ſand
tidings	ti-dings
total	to-tal
tumult	tu-mult
tyrant	ty-rant
vapour	va-pour
viper	vi-per
vocal	vo-cal
water	wa-ter
zenith	ze-nith

Acccented on the ſecond Syllable.

Abáſe	A-baſe
abíde	a-bide
abóut	a-bout
agáin	a-gain
alarm	a-larm
amend	a-mend
amiſs	a-miſs
among	a-mong
amuſe	a-muſe
anoint	a-noint
avenge	a-venge
avert	a-vert
avoid	a-void
baboon	ba-boon
became	be-came
behind	be-hind
believe	be-lieve
bequeath	be-queath
betake	be-take
beyond	be yond
careſs	ca-reſs
cement	ce-ment
debate	de-bate
degree	de-gree
delude	de lude
depart	de-part
deſerve	de-ſerve
devote	de-vote

elect	e-lect
event	e-vent
fatigue	fa-tigue
foment	fo-ment
forewarn	fore-warn
lament	la-ment
mature	ma-ture
obey	o-bey
rebuke	re-buke
recant	re-cant
relate	re-late
renounce	re-nounce
reſign	re-ſign
revile	re-vile
ſalute	ſa-lute
ſeduce	ſe-duce
uſurp	u-ſurp

Divided according to the 2d general Rule, viz.

1ſt, When 2 Conſonants proper to begin a Word, go between 2 Vowels, both of them are to be joined to the latter Vowel.

Accented in the firſt Syllable.	
áble	A-ble
ápril	a-pril
aúthor	au-thor
brídle	bri-dle
cipher	ci-pher
cypreſs	cy-preſs
fabrick	fa-brick
fragrant	fra-grant
hebrew	he-brew
hydra	hy-dra
hyphen	hy-phen
lucre	lu-cre
luſtring	lu-ſtring
patron	pa-tron
ſteeple	ſtee-ple
ſquadron	ſqua-dron
table	ta-ble
treble	tre-ble
title	ti-tle

Accented on the ſecond Syllable.	
Auſtére	Au-ſtere
be-tráy	be-tray
betróth	be troth
caſhíre	ca-ſhire
decry	de-cry
decline	de-cline
defray	de-fray
deſcend	de ſcend
deſtroy	de-ſtroy
digreſs	di-greſs
eſtate	e-ſtate
machine	ma-chine
recruit	re-cruit
redreſs	re-dreſs
reſpect	re-ſpect
reſtore	re-ſtore
reſtrain	re-ſtrain
ſupreme	ſu-preme

2dly, *Alſo when* 3 *or more Conſonants go between* 2 *Vowels, as many of them as may begin a Syllable are to be joined to the latter.*

Accented in the firſt Syllable.	
ánchor	An-chor
ángry	an-gry
bólſter	bol-ſter
búckler	buck-ler
caldron	cal-dron
cattle	cat-tle
nibble	nib-ble
rabble	rab-ble
ſimple	ſim ple
ſundry	ſun-dry
tumble	tum-ble
umbrage	um-brage
urchin	ur-chin
whiſtle	whiſ-tle

After	After
anguiſh	an guiſh
balſom	bal-ſom
baptiſm	bap-tiſm
barber	bar-ber
canvas	can-vas
danger	dan-ger
elbow	el-bow
engine	en-gine
fancy	fan-cy
hamper	ham-per
kernel	ker-nel
number	num-ber
render	ren-der
ſcarlet	ſcar-let
tatler	tat-ler
virtue	vir-tue

Divided according to the IIId *general Rule, viz when* 2 *Conſonants, which cannot properly begin a Word, go between* 2 *Vowels, they are to be parted, &c.*

1. *Conſonants of different Letters.*

Accented on the firſt Syllable.

2dly, 2 Conſonants of the ſame ſort; as,

ábbey	Ab-bey
áccent	ac-cent
bállad	bal-lad
bánner	ban ner
barrel	bar-rel
belly	bel ly

bloſſom.

bloſſom	bloſ-ſom
cherry	cher-ry
coffin	cof-fin
common	com-mon
copper	cop-per
differ	dif-fer
error	er-ror
fodder	fod-der
hammer	ham-mer
jolly	jol-ly
kennel	ken-nel
ladder	lad-der
narrow	nar-row
veſſel	vel-ſel
utter	ut-ter
winnow	win-now

Beor	Be-or
briar	bri-ar
cruel	cru-el
dial	di-al
fuel	fu-el
giant	gi-ant
joel	jo-el
joab	jo-ab
joah	jo-ah
leah	le-ah
moab	mo-ab
noah	no-ah
puah	pu-ah
ſhuah	ſhu-ah
zia	zi-a
zion	zi-on

Divided according to the IVth *general Rule*, viz. *when* 2 *Vowels come together in the middle of a Word, and do not make a Dipthong, and are therefore both to be fully pronounced in diſtinct Sounds, they are to be divided, and pronounced as diſtinct Syllables.*

Accented on the firſt Syllable.

Words keeping their parts diſtinct in Spelling.

1*ſt*, *Compounded.*

Alehoof	Ale-hoof
backſlide	back-ſlide
barefoot	bare-foot
bargeman	barge-man
endleſs	end-leſs
goldſmith	gold-ſmith
kindsfolk	kinds-folk
midnight	mid-night
potſherd	pot-ſherd
prieſthood	prieſt-hood

quick-

quickſand	quick-ſand
rainbow	rain-bow
welcome	wel-come
witchcraft	witch-craft
wrongful	wrong-ful
youthful	youth-ful

II. *Words Derived.*

Ailment	Ail-ment
acted	act-ed
aimeth	aim-eth
airing	air-ing
aptly	apt-ly
aptneſs	apt-neſs
childiſh	child-iſh
cheaper	cheap-er
chewed	chew-ed
helpleſs	help-leſs
kindneſs	kind-neſs
owner	own-er
ſpeeches	ſpeech-es
teacher	teach-er
teacheth	teach-eth
teaching	teach-ing
wideneſs	wide-neſs
woolly	wool-ly
wrapper	wrap-per
yearly	year-ly

TABLE I.

*Of Words in two Columns, wherein a ſingle Conſonant between two Vowels ſounds * double; the firſt of which Column gives the manner of Spelling and dividing the Words, and the ſecond the general way of pronouncing them.*

* This ſounding of a ſingle Conſonant as if double, is like the *Hebrew* way, by *DAGESH.*

Spelled.	*Pronounced.*
A-gony	Ag-ony
a-liment	al-iment
a-narchy	an-archy
a-tom	at-om
ba-niſh	ban-iſh
ba-niſter	ban-iſter
be-nefice	ben-efice
bi-gamy	big-amy
ble-miſh	blem-iſh
ca-mel	cam-el
ca-non	can-on
ca-pital	cap-ital
ca-rol	car-ol
che-riſh	cher-iſh
chro-nical	chron-ical
chrono-logy	*chronol-ogy*
cla-ret	clar-et
co medy	com-edy
co-py	cop-y
cre-dit	cred-it

Spelled.	*Pronounced.*	*Spelled.*	*Pronounced.*
da-mage	dam-age	mo-dern	mod-ern
do-zen	doz-en	mo-deſt	mod-eſt
dra-gon	drag-on	mo-ralize	mor alize
equa-lity	equal-ity	nou-riſh	nour-iſh
fe-lon	fel-on	o minous	om-inous
fi-nical	fin-ical	o-perate	op erate
finiſh	fin-iſh	o-nion	on-ion
flou-riſh	flour-iſh	opi-nion	opin-ion
ge-nerous	gen-erous	o-range	or-ange
ha-bit	hab-it	pa lace	pal ace
he-rald	her-ald	pa-tent	pat-ent
he-ritage	her-itage	pa-riſh	par-iſh
ho-ney	hon-ey	pe-deſtal	ped-eſtal
ho-nour	hon-our	pe-digree	ped-igree
i-diot	id-iot	pe-nitent	pen-itent
jea-louſy	jeal-ouſy	pe-nury	pen-ury
i-mage	im-age	pla net	plan et
inſi-nuate	inſin-uate	po-licy	pol-icy
la-pidary	lap-idary	po pular	pop-ular
le-mon	lem-on	pre-late	prel-ate
li-mit	lim-it	pre-face	pref-ace
li-nage	lin-age	pro-pagate	prop-agate
ma-dam	mad-am	pu niſh	pun-iſh
ma-lady	mal-ady	ra pid	rap-id
ma-nage	man age	*re-generate*	*regen-erate*
ma nour	man our	re-lic	rel-ic
ma-ny	man-y	re-liſh	rel-iſh
me-lon	mel-on	ſe-diment	ſed-iment
mi-mic	mim-ic	ſe-nate	ſen-ate
mi-niature	min-iature	ſha-dow	ſhad-ow
mo derare	mod-erate	ſi-new	ſin-ew

Spelled.	*Pronounced.*	*Spelled.*	*Pronounced.*
ſo-lid	ſol-id	te-pid	tep-id
ſpa-niel	ſpan-iel	to-pic	top-ic
ſpi-rit	ſpir-it	tri bute	tribute
ſti-pulate	ſtip-ulate	tri nity	trin ity
ſtoli-dity	ſtolid ity	vali dity	valid ity
ſy-nod	ſyn od	va-niſh	van iſh
ſy-ringe	ſyr ynge	vi-negar	vin-egar
ſy-rup	ſyr-up	vo lume	vol ume
ta-lent	tal-ent	wi-dow	wid-ow
te-nant	ten-ant	wi-zard	wiz-ard

A Table of Words wherein 2 Vowels are divided. 1ſt, According to the General Rule; and, 2dly, According to the Pronunciation; as,

Spell'd	*Pronounced.*	*Spell'd.*	*Pronounced*
A-ſpect	Aſ pect	Dì ſtant	Diſ-tant
ba sket	bas-ket	dì ſtich	diſ-tich
ba-ſtard	baſ-tard	fà-thom	fath-om
bro thel	broth-el	frù ſtrate	fruſ trate
bro-ther	broth-er	gli-ſter	gliſ ter
bu ſhel	buſh-el	ge-ſture	geſ ture
clu-ſter	cluſ-ter	go blet	gob-let
cu ſtard	cuſ-tard	gri ſtle	griſ-tle
cu-ſtom	cuſ-tom	ho-ſtage	hoſ tage
di ſtaff	diſ-taff	ja-ſper	jaſ-per
ju-ſtice	juſ tice	pro-ſtrate	proſ-trate
no-ſtril	noſ-tril	pu-bliſh	pub-liſh
o-ſtrich	oſ-trich	re ſcue	reſ-cue
pa-ſtor	paſ tor	re-ſpite	reſ-pite
pi-ſtol	piſ-tol	ſi ſter	ſiſ ter
plai-ſter	plaiſ ter	ſy ſtem	ſyſ-tem
po-plar	pop-lar	ve ſtry	veſ-try

pro

pro-blem	prob-lem	ve ſture	veſ-ture
pro-ſpect	proſ-pect	whi ſper	whiſ-per

Words of Three Syllables.

TAB. I.

Of Words accented on the 1ſt Syllable.

ábdicate	Ab-di-cate
ábrogate	ab-ro-gate
abſolute	ab-ſo lute
áccident	ac-ci-dent
ágony	a-go-ny
ámbuſhment	am-buſh-ment
animate	a ni mate
appetite	ap-pe-tite
arable	a-ra ble
armory	ar mory
arrogant	ar-ro gant
article	ar-ti-cle
audience	au-di ence
authoriſe	au-tho riſe
barbarous	bar-ba rous
battery	bat-te-ry
benefit	be-ne-fit
bodily	bo di-ly
bottomleſs	bot-tom leſs
brotherly	bro ther ly
burial	bu ri al
cabinet	ca-bi-net
capital	ca pi-tal
carpenter	car pen'ter
cavalry	ca val ry
celebrate	ce-le-brate
character	cha-rac-ter
cinnamon	cin-na-mon

circumſtance	cir-cum ſtance
clamorous	cla-mo rous
clemency	cle men cy
colony	co-lo-ny
competent	com-pe-tent
conference	con-fe-rence
conſequence	con-ſe-quence
conſtancy	con-ſtan-cy
converſant	con-ver-ſant
corporal	cor-po-ral
cottages	cot-ta ges
counterfeit	coun-ter-feit
craftineſs	craf-ti-neſs
creditor	cre-di-tor
cruelty	cru-el-ty
culpable	cul-pa-ble
cultivate	cul-ti-vate
decency	de-cen-cy
dedicate	de-di-cate
delicate	de-li-cate
deſtiny	de-ſti-ny
diadem	di-a-dem
diamond	di-a-mond
difficult	dif fi-cult
diligence	di li-gence
diſcipline	diſ ci pline
ebony	e bo ny
educate	e du cate
eloquence	e lo quence
eminent	e mi nent
emperor	em pe-ror
enemy	e ne my
enterpriſe	en ter priſe

éxcellent	ex-cel-lent
faculty	fa-cul-ty
family	fa-mi-ly
filial	fi-li-al
firmament	fir-ma-ment
fraudulent	frau-du-lent
fugitive	fu-gi-tive
garriſon	gar-ri-ſon
government	go-vern-ment
gratitude	gra-ti-tude
harmony	har-mo-ny
hindermoſt	hin-der-moſt
heritage	he-ri-tage
holineſs	ho-li-neſs
husbandry	huſ-ban-dry
idleneſs	i-dle-neſs
ignorant	ig-no-rant
impudent	im-pu-dent
infancy	in-fan-cy
infinite	in-fi-nite
intereſt	in-ter-eſt
interval	in-ter-val
jocular	jo-cu-lar
latitude	la-ti-tude
legacy	le-ga-cy
levity	le-vi-ty
libertine	li-ber-tine
longitude	lon-gi-tude
magiſtrate	ma-giſt-rate
manifeſt	ma-ni-feſt
mariner	ma-ri-ner
mediate	me-di-ate
memory	me-mo-ry

mérciful	mer-ci-ful
miracle	mi-ra-cle
miſery	mi-ſe-ry
mollifie	mol-li-fie
monument	mo-nu-ment
multiply	mul-ti-ply
mutable	mu-ta-ble
mutiny	mu-ti-ny
myriad	my-ri-ad
narrative	nar-ra-tive
natural	na-tu-ral
negligent	neg-li-gent
nominate	no-mi-nate
numerous	nu-me-rous
nutriment	nu-tri-ment
obſtinate	ob-ſti-nate
odious	o-di-ous
officer	of-fi-cer
orator	o-ra-tor
ornament	or-na-ment
overſight	o-ver-ſight
palliate	pal-li-ate
paradiſe	pa-ra-diſe
parallel	pa-ral-lel
penalty	pe-nal-ty
perjury	per-ju-ry
perſecute	per-ſe-cute
piety	pi-e-ty
plentiful	plen-ti-ful
policy	po-li-cy
populous	po-pu-lous
poverty	po-ver-ty
prejudice	pre-ju-dice

príſoner	pri-ſon-er
probable	pro-ba-ble
probity	pro-bi-ty
propagate	pro-pa-gate
puniſhment	pu-niſh-ment
pyramid	pyr-a-mid
quality	qua-li-ty
quantity	quan-ti-ty
rarity	ra-ri-ty
regiment	re-gi-ment
regiſter	re-gi-ſter
regular	re-gu-lar
righteous	right-e-ous
ſavory	ſa-vo-ry
ſcrupulous	ſcru-pu-lous
ſecrecy	ſe-cre-cy
ſeparate	ſe-pa-rate
ſerious	ſe-ri-ous
ſlippery	ſlip-pe-ry
ſoldier	ſol-di-er
ſpaniel	ſpa-ni-el
ſtratagem	ſtra-ta-gem
ſtrawberry	ſtraw-ber-ry
ſtudious	ſtu-di-ous
ſucceſſor	ſuc-ceſ-ſor
ſupplicant	ſup-pli-cant
ſtation	ſta-ti-on
tedious	te-di-ous
temperance	tem-pe-rance
tenderneſs	ten-der-neſs
terrible	ter-ri-ble
turbulent	tur-bu-lent
vagabond	va-ga-bond

vánity	va-ni-ty
variance	va-ri-an ce
verity	ve-ri-ty
victory	vic to-ry
vigilant	vi-gi-lant
vindicate	vin-di-cate
violent	vi-o-lent
univerſe	u-ni-verſe
uſury	u-ſu-ry
wickedneſs	wick-ed-neſs
wonderful	won-der-ful
wretchedneſs	wretch-ed-neſs

TABLE II.

Words of Three Syllables accented on the 2d. Syllable

abándon	a-ban-don
aboliſh	ab-o-liſh
abundance	a-bun-dance
acknowledge	ac-know-ledge
admoniſh	ad-mo-niſh
advantage	ad-van-tage
adventure	ad-ven-ture
agreement	a-gree-ment
already	al-rea-dy
apparel	ap-pa-rel
aſſemble	aſ-ſem-ble
aſſurance	aſ-ſu-rance
aſtoniſh	a-ſto-niſh
bravado	bra-va-do
clandeſtine	clan de ſtine
conſider	con ſi der
continue	con ti nue

con-

contríbute	con-tri-bute
defenſive	de fen ſive
deli ver	de li ver
demoliſh	de mo liſh
determin	de ter min
dictator	dic ta tor
diminiſh	di mi niſh
diſcover	diſ co ver
diſhoneſt	diſ ho neſt
diſpleaſure	diſ plea ſure
diſquiet	diſ qui et
domeſtick	do meſ tick
employment	em ploy ment
enamel	en a mel
endeavour	en dea vour
enlargement	en large ment
epiſtle	e pi ſtle
eſtabliſh	eſ ta bliſh
examine	ex a mine
exhibit	ex hi bit
explicit	ex pli cit
extirpate	ex tir pate
fantaſtick	fan taſ tick
forbearance	for bear ance
imbelliſh	im bel liſh
impoſthume	im poſt hume
incloſure	in clo ſure
inhabit	in ha bit
inherit	in he rit
inſipid	in ſi pid
inveigle	in vei gle
lieutenant	lieu te nant
mechanick	me cha nick

miſchíevous	miſ-chie-vous
offenſive	of fen ſive
portmanteau	port man teau
prohibit	pro hi bit
remember	re mem ber
repleniſh	re ple niſh
retinue	re ti nue
revenue	re ve nue
ſeducer	ſe du cer
ſpectator	ſpec ta tor
teſtator	teſ ta tor
tribunal	tri bu nal
vindictive	vin dic tive
unlearned	un learn ed
unworthy	un wor thy

TABLE III.

Words of Three Syllables accented on the laſt Syllable

Acquiéſce	Ac-qui-eſce
ambuſcade	am buſ cade
appertain	ap per tain
apprehend	ap pre hend
circumſcribe	cir cum ſcribe
circumvent	cir cum vent
condeſcend	con de ſcend
correſpond	cor re ſpond
countermine	coun ter mine
diſallow	diſ al low
diſappoint	diſ ap point
entertain	en ter tain
expedite	ex pe dite
immature	im ma ture

importúne	im-por-tune
intervene	in ter vene
introduce	in tro duce
magazine	ma ga zine
overſeer	o ver ſeer
overwhelm	o ver whelm
perſevere	per ſe vere
recollect	re col lect
reconcile	re con cile
repreſent	re pre ſent
ſeventeen	ſe ven teen
thereunto	there un to
thereupon	there up on
volunteer	vo lun teer
wherewithal	where with al
yeſterday	yeſ ter day

TABLE IV.

Words of Four Syllables accented on the 1ſt. Syllable

ácademy	a-ca-de-my
alienate	a li e nate
amicable	a mi ca ble
arbitrary	ar bi tra ry
ceremony	ce re mo ny
commiſſary	com miſ ſa ry
competency	com pe ten cy
contumacy	con tu ma cy
corpulency	cor pu len cy
covetouſneſs	co vet ouſ neſs
deſpicable	de ſpi ca ble
efficacy	ef fi ca cy
evidently	e vi dent ly

excellency	ex-cel-len-cy
formidable	for mi da ble
honourable	ho nour a ble
innocency	in no cen cy
judicature	ju di ca ture
marvelouſly	mar vel ouſ ly
memorable	me mo ra ble
military	mi li ta ry
neceſſary	ne ceſ ſa ry
oratory	o ra to ry
patrimony	pa tri mo ny
peremptory	pe remp to ry
ſalamander	ſa la man der
ſanctuary	ſanc tu a ry
ſeverally	ſe ver al ly
ſociable	ſo ci a ble
ſolitary	ſo li ta ry
tabernacle	ta ber na cle
teſtimony	teſ ti mo ny
turbulency	tur bu len cy
valiantly	va li ant ly
vigilancy	vi gi lan cy
venerable	ve ne ra ble
virtuouſly	vir tu ouſ ly

TABLE V.

Words of Four Syllables accented on the 2d. Syllable

Abbréviate	Ab-bre-vi-ate
ability	a bi li ty
activity	ac ti vi ty
adminiſter	ad mi niſ ter
allegiance	al le gi ance

ambáſſador	am-baſ-ſa-dor
ángelical	an ge li cal
apology	a po lo gy
apoſtolick	a po ſto lick
certificate	cer ti fi cate
attention	at ten ti on
authority	au tho ri ty
barbarian	bar ba ri an
behaviour	be ha vi our
benevolence	be ne vo lence
calamity	ca la mi ty
capitulate	ca pi tu late
cenſorious	cen ſo ri ous
artificate	ar ti fi cate
collateral	col la teral
commodity	com mo di ty
communicate	com mu ni cate
competitor	com pe ti tor
concluſion	con clu ſi on
confederate	con fe de rate
conſpirator	con ſpi ra tor
converſion	con ver ſi on
degenerate	de ge ne rate
devotion	de vo ti on
effeminate	ef fe mi nate
equality	e qua li ty
equivocate	e qui vo cate
eternity	e ter ni ty
expreſſion	ex preſ ſi on
expedient	ex pe di ent
fallacious	fal la ci ous
familiar	fa mi li ar
fantaſtical	fan taſ ti cal

fer-

fertility	fer-ti-li-ty
garrulity	gar ru li ty
humanity	hu ma ni ty
hydropical	hy dro pi cal
idolatry	i do la try
impartial	im par ti al
ingenious	in ge ni ous
inheritance	in he ri tance
invention	in ven ti on
irreverent	ir re ve rent
judicious	ju di ci ous
laborious	la bo ri ous
legitimate	le gi ti mate
melodious	me lo di ous
mortality	mor ta li ty
nativity	na ti vi ty
nobility	no bi li ty
officious	of fi ci ous
omnipotent	om ni po tent
penurious	pe nu ri ous
perpetual	per pe tu al
philoſopher	phi lo ſo pher
poſterity	po ſte ri ty
predominate	pre do mi nate
quaternion	qua ter ni on
quotidian	quo ti di an
regenerate	re ge ne rate
reſtorative	re ſto ra tive
ſagacity	ſa ga ci ty
ſimilitude	ſi mi li tude
tautology	tau to lo gy
victorious	vic to ri ous
unrighteous	un right e ous

TABLE VI.

Words of Four Syllables accented on the Third Syllable.

Adamántine	A-da-màn-tine
affidavit	af fi da vit
apprehenſive	ap pre hen ſive
arbitrator	ar bi tra tor
barricado	bar ri ca do
coadjutor	co ad ju tor
correſpondent	cor re ſpond ent
diſinherit	diſ in he rit
howſoever	how ſo e ver
intermixture	in ter mixt ure
mathematicks	ma the ma ticks
melancholick	me lan cho lick
miſadventure	miſ ad ven ture
omnipreſent	om ni pre ſent
ornamental	or na ment al
peradventure	per ad ven ture
perſeverance	per ſe ve rance
perſwaſion	per ſwa ſi on
ſudorifick	ſu do ri fick
ſupplemental	ſup ple men tal
whoſoever	who ſo e ver

TABLE VII.

Words of Four Syllables accented on the laſt Syllable.

Animadvért	A-ni-mad-vert
characterize	cha rac te rize
epitomize	e pi to mize
legerdemain	le ger de main

miſ-

mi″ſapprehénd	miſ-ap-pre-hend
miſrepreſent	miſ re pre ſent
miſunderſtand	miſ un der ſtand
miſunderſtood	miſ un der ſtood
naturalize	na tu ra lize
nevertheleſs	ne ver the leſs

N. B. In long Words of 4 or 5 Syllables, whereon there ſeem to be two accents, the main accent marked (') is to be pronounced ſtrong, and the other marked (″) weaker, as *A'-ca-de″-my*, *Pe'-remp-to″-ry*; thus in words which have their main accent on the laſt Syllable, ſuch as *a″-ni-mad-ve'rt*, &c. as above, the former accent is pronounced *weaker*, and the latter *ſtronger*.

and ſo in { *A'-po'-the-ca″-ry* of 5 Syllables. *En-thu″-ſi-'aſ-ti-cal* of 6 Syllables. *Na‴-tu-ra″-li-za'-ti-on* of 7 Syllables.

In which laſt there ſeem to be 3 Accents.

TABLE VIII.

Words of Five Syllables accented on the 1ſt. Syllable.

Chárita″bleneſs	Cha-ri-ta-ble-neſs
dictionary	Dic ti on a ry
faſhionable	fa ſhi on able
miſſionary	miſ ſi on a ry

Accented on the 2d. Syllable.

Abómina″ble	A-bo-mi-na-ble
apothecary	a po the ca ry
communicable	com mu ni ca ble
confederacy	con fe de ra cy

con-

convèniency	con-vé-ni-en-cy
diſcreditable	diſ cre di ta ble
extortioner	ex tor ti on er
harmoniouſly	har mo ni ouſ ly
incendiary	in cen di a ry
inimitable	in im i ta ble
innumerable	in nu me ra ble
protonotary	pro-to-no-ta-ry
repoſitory	re po ſi to ry
unneceſſary	un ne ceſ ſa ry
unreaſonable	un rea ſon a ble
unprofitable	un pro fit a ble
unrighteouſneſs	un right e ouſ neſs
inſeparable	in ſe pa ra ble

TABLE IX.

Accented in the middle Syllable.

académical	a-ca-de-mi-cal
affability	af fa bi li ty
animoſity	a ni mo ſi ty
aſtrological	a ſtro lo gi cal
benediction	be ne dic ti on
ceremonial	ce re mo ni al
congregation	con gre ga ti on
contumacious	con tu ma ci ous
defamation	de fa ma ti on
diſobedient	diſ o be di ent
epidemical	e pi de mi cal
explanation	ex pla na ti on
fermentation	fer men ta ti on

generôſity	ge-ne-ró-ſi-ty
hypocritical	hy po cri ti cal
imbecillity	im be cil li ty
liberality	li be ra li ty
mathematical	ma the ma ti cal
mutability	mu ta bi li ty
navigation	na vi ga ti on
opportunity	op por tu ni ty
partiality	par ti a li ty
proclamation	pro cla ma ti on
puſillanimous	pu ſil la ni mous
quinteſſential	quin teſ ſen ti al
recollection	re col lec ti on
revolution	re vo lu ti on
ſacrilegious	ſa cri le gi ous
ſingularity	ſin gu la ri ty
ſuppoſition	ſup po ſi ti on
teſtimonial	te ſti mo ni al
vegetation	ve ge ta ti on
unadviſedly	un ad viſ ed ly

TABLE X.

Words of ſix and ſeven Syllables, accented on the third Syllable from the End.

abominátion	a-bo-mi-na-ti-on
capitulation	ca pi tu la ti on
ceremonioufly	ce re mo ni ouſ ly
diſadvantageouſly	diſ ad van ta ge ouſ ly
enthuſiaſtical	en thu ſi aſ ti cal
familiarity	fa mi li a ri ty

geo-

geográphically	ge-o-gra-phi-cal-ly
humiliation	hu mi li a ti on
inſenſibility	in ſen ſi bi li ty
mathematician	ma the ma ti ci an
naturalization	na tu ra li za ti on
obediential	o be di en ti al
pronunciation	pro nun ci a ti on
qualification	qua li fi ca ti on
repreſentation	re pre ſen ta ti on
ſignification	ſig ni fi ca ti on
ſuperiority	ſu pe ri o ri ty
transfiguration	tranſ fi gu ra ti on
univerſality	u ni ver ſa lity

N. B. *There are alſo proper Names of the various Syllables, and Accents as before going.*

Firſt of one Syllable, as.

Bel	Dan
Cuſh	Shem

Secondly, of two Syllables; accented on the firſt Syllable, as

A'bel
A'dam, *&c.*

Thirdly, of three Syllables, accented on the firſt Syllable

A'-bra-ham
Ba-by-lon

Accented on the Second.

A-zó-tus
Da-máſ-cus

4. *Syllables, accented on the 2d. Syllable; as,*

A-bí-me-lech	Ga-lá-ti-a	Me-phí-bo-ſheth
Cor-né-li-us	Jerúſalem	Ti-mó-the-us

Accented on the 3d. Syllable.

Bar-ti-mé-us	Pto-le-má-is	Thy-a-tí-ra
Cor-né-li-us	Shal-ma-né-zer	Ze-de-kí-a

Of 5. Syllables, accented on the middle Syllable.

Di-o-ny'-ſi-us	E-vil-mé-ro-dach
Me-tro-pó-li-tan	E-thi-ó-pi-a
Hi-e-rá-po-lis	Sa-mo-thrá-ci-a

Accented on the laſt Syllable but one.

A-do-ni-bé-zek	La-o-di-cé-a
Ne-bu-chad-néz-zar	E-pi-cu-ré-an
Mi-di-a-ní-tiſh	Theſ-ſa-lo-ní-ca

Of Six Syllables.

Bé''-ro-dach-bá-la-dan, Mé''-ſo-po-tá-mi-a
Cú''-ſhan-í''-ſha-thá-im, Zá''ph-nath-pá''-a-né-ah

All which ſeveral ſorts are to be learned from a Teacher &c. by uſe

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Here follow various Tables of obſervable Words.

TABLE 1ſt.

Of ſuch as are accented on different Syllables according to the cuſtom of the Speaker, even when they are uſed to ſignifie the ſame Thing.

A'cademy	Acádemy
ácceptable	accéptable

d-

ádmirable	admírable
advértiſement	advertíſement
ávenue	avénue
cónfeſſor	conféſſor
cóntrary	contráry
cóntribute	contríbute
cónverſant	convérſant
córollary	coróllary
córroſive	corróſive
córruptible	corrúptible
concúpiſcence	concupíſcence
délectable	deléctable
díſtribute	diſtríbute
gázette	gazétte
œconomy	œcónomy
réfractory	refráctory
ſúcceſſor	ſuccéſſor
tóward	towárd
útenſil	uténſil

TABLE 2d.

Of Words, which differ in Senſe, but not in Spelling; and are accented on the 1ſt. Syllable, when they ſignifie the Name of a Thing, but on the latter when they ſignifie an Action.

Noun	*Verb*
An A'ccent	To accènt
an áttribute	to attríbute
a cément	to cemént
a cóllect	to colléct

a cómpound	to compoúnd
a cónduct	to condúct
a cónfine	to confíne
a cónflict	to conflíct
a cóncert	to concért
a cónfort	to confórt
a cónteſt	to contéſt
a cóntract	to contráct
a cónverſe	to convérſe
a cónvert	to convért
a cónvoy	to convóy
a déſert	to deſért
a férment	to ferménr
fréquent	to frequént
incenſe	to incénſe
an óbject	to objéct
an óverthrow	to overthrów
a prémiſe	to premíſe
a préſent	to preſént
a próject	to projéct
a rébel	to rebél
a récord	to recórd
a réfuſe	to refúſe
a ſúbject	to ſubjéct
a tórment	to torménr
an únite	to uníte

To which may be added.

To Cónjure	*To Exorciſe*	To Conjúre	*to Swear together*
Décent	*comely*	Deſcént	*a Pedegree*
A Mínute	*a Moment*	Minúte	*Little.*

TABLE

TABLE 3d.

Of Words pronounced differently in different Senſes

An Abúſe	*or Injury*	To abúſe	*to do an Injury*
Born	*or carried*	born	*brought forth*
a Bow	*to Shoot*	to bow	*to bend*
Can't	*cannot*	cant	*unintelligible talk*
Cloſe	*near*	to cloſe	*to ſhut or end.*
Crowd	*a Throng*	crow'd	*did crow*
húman	*like a man*	humáne	*kind*
gállant	*brave*	gallánt	*a courtier*
Jób	*a name*	Jöb	*of work*
lead	*a metal*	to lead	*to guide*
precédent	*going before*	précedent	*a pattern*
to rĕad	*a book*	I have rĕad	
to ſow	*ſeed or corn*	ſow	*a female hog*
uſe	*intereſt*	to uſe	*to employ*
wŏnt	*cuſtom*	wōn't	*will not*

TABLE 4th.

Of Words the ſame, or nearly alike in Sound, but different in Signification, and in Spelling.

Abel	*Cain's Brother*
abel	*powerfull*
a Bell	*of metal*
advice	*counſel*
adviſe	*to counſel*
ail	*to trouble*
all	*every one*
awl	*to bore holes*

ale-

alehoof	*an herb*
aloof	*at a diſtance*
alley	*a narrow paſs*
alloy	*of metal*
ally	*a confederate*
a Lye	*falſity*
allow'd	*granted*
aloud	*with a noiſe*
altar	*for ſacrifice*
alter	*to change*
a miſs	*a miſtreſs*
amiſs	*wrong*
angle	*a corner*
angle	*to fiſh*
anchor	*of a ſhip*
anchor	*a rundlet*
ant	*a piſmire*
aunt	*an uncles wife*
a peal	*in ringing*
appeal	*to higher power*
a peer	*a lord*
appear	*to be ſeen*
aray	*good order*
array	*to cloath*
a roſe	*a flower*
aroſe	*did riſe*
a ſcent	*a ſmell*
aſcent	*going up*
aſſent	*to agree*
aſſiſtance	*help*
aſſiſtants	*helpers*
augre	*for carpenters*
augur	*a ſooth-ſayer*

acts	*of parliament*
ax	*to cut wood*
Babel	*the tower*
babble	*to prate*
bacon	*hogs fleſh*
baken	*baked*
beacon	*to give notice*
becken	*to nod to*
bail	*a ſurety*
bale	*of cloath or, ſilk*
bald	*without hair*
bawl'd	*cried out*
bark	*of a tree*
bark	*like a dog*
barque	*a ſhip*
Barbara	*a woman*
Barbary	*a country*
barberry	*a fruit*
bare	*naked*
bear	*a beaſt*
baſe	*vile*
baſs	*a part of muſic*
baize	*cloath*
bays	*bay-trees*
be	*to be or are*
bee	*with honey*
beer	*drink*
bear	*to carry*
bier	*for carring the dead*
beau	*a fop*
bow	*for ſhooting*
berry	*a ſmall fruit*
bury	*a corps*

bill'd	*with a bill*
to build	*an houſe*
blew	*did blow*
blue	*a colour*
board	*a plank*
boar'd	*a hole*
bore	*did bear*
boar	*a beaſt*
bore	*to make a hole*
bold	*confident*
bowl'd	*caſt a bowl*
bolt	*the door*
boult	*the mill*
bow	*to bend*
bough	*a branch*
boy	*a lad*
buoy	*to bear up*
brows	*over the Eye-lids*
brouze	*on plants*
bread	*to eat*
bred	*brought up*
bruit	*report*
brute	*a beaſt*
burrow	*for Rabbets*
burrough	*a corporation*
by	*near*
buy	*for money*
brews	*he brewеth*
bruiſe	*to break*
brewes	*ſlices of bread ſoaked in fat broth*
Cain	*Able's brother*
cane	*to walk by*

Caen	*in Normandy*
call	*by name*
cawl	*a Perriwig*
calander	*ſmoothneſs of Cloath*
calendar	*an almanack*
cannon	*a Gun*
canon	*a rule*
car'd	*did take care*
card	*for wool*
capital	*chief*
capitol	*a Tower in Rome*
cellar	*of Liquours*
ſeller	*that ſelleth*
cenſer	*for incenſe*
cenſor	*a reformer*
cenſure	*Judgment*
centaury	*an Herb*
century	*an hundred years*
centry	*a Guard*
chas'd	*put to flight*
chaſte	*modeſt*
chair	*to ſit on*
chare	*a job of work*
chews	*doth chew*
chooſe	*a thing for me*
choler	*Rage*
collar	*for the neck*
cittern	*an Inſtrument*
Citron	*Fruit*
clark	*of a Pariſh*
clerk	*a Clergiman*
clauſe	*of a ſentence*
claws	*of a Bird*

coat

coat	*a Garment*
cote	*for Sheep*
cou'd	*was able*
cud	*of Cattle*
council	*the place or company*
counſel	*advice*
cygnet	*a young Swan*
ſignet	*a Seal*
couſin	*a Relation*
cozen	*to cheat*
dear	*of value*
deer	*of a Park*
dew	*from Heaven*
due	*a Debt*
do	*to do*
doe	*a female Deer*
dough	*Paſte*
done	*acted*
dun	*a colour*
dunn	*a demand*
doer	*that doeth*
door	*of an Houſe*
draught	*a Copy*
draught	*of Drink*
draught	*drawing*
drought	*dryneſs*
ear	*of the Head*
e'er	*ever*
ere	*before*
year	*twelve months*
early	*betimes*
yearly	*every year*
enough	*in Quantity*

enow	*in number*
fain	*deſireth*
feign	*to diſſemble*
faint	*weary*
feint	*a falſe march*
fair	*comely*
fair	*a Market*
fare	*a cuſtomary duty*
fare	*feeding*
feed	*to eat*
fee'd	*rewarded*
flea	*an Inſect*
to flea	*to skin*
fellon	*a whitlow*
fellon	*a criminal*
flie	*a ſmall Inſect*
fly	*like a Bird*
flour	*for Bread*
flower	*of the Field*
forth	*abroad*
fourth	*in number*
foul	*dirty*
fowl	*a Bird*
Francis	*a Man's name*
Frances	*a Woman's*
gall	*a bitter ſubſtance*
gaul	*to pain*
geſture	*carriage*
jeſter	*a merry Fellow*
gilt	*with Gold*
guilt	*of ſin*
grate	*for coals*
great	*large*

grater	*for a Nutmeg*
greater	*larger*
groan	*to ſigh*
grown	*increaſed*
hail	*to ſalute*
hale	*to draw along*
hair	*of the Head*
hare	*in the Fields*
heir	*of an Eſtate*
hart	*a Beaſt*
heart	*the ſeat of Life*
hard	*difficult*
heard	*did hear*
herd	*of Cattle*
here	*in this place*
hear	*to harken*
hie	*make haſte*
high	*lofty*
hire	*wages*
higher	*more high*
hew	*to cut*
hue	*colour*
Hugh	*a Man's name*
I	*my ſelf*
eye	*to ſee with*
eyer	*an obſerver*
ire	*anger*
I'll	*I will*
Ile	*a ſide of a Church*
Iſle	*an Iſland*
indict	*to accuſe*
indite	*a Letter*
in	*within*

Inn	*for Travellers*
kill	*to murder*
kiln	*for Bricks*
lade	*the water*
laid	*placed*
lain	*did lie*
lane	*a narrow paſſage*
Latin	*old Roman*
Latten	*Tin drawn*
Letice	*a womans name*
Lettuce	*an Herb*
lattice	*of a window*
leaper	*that leapeth*
leper	*one leprous*
leſſen	*to make leſs*
leſſon	*a reading*
leaſt	*ſmalleſt*
leſt	*leſt that*
lo	*to behold*
low	*humble*
made	*done*
maid	*a young woman*
main	*the chief thing*
mean	*poor*
mane	*of an Horſe*
marſhal	*an Officer*
martial	*warlike*
mews	*for Hawks*
muſe	*to meditate*
mail	*Armour*
male	*an he*
more	*in quantity*
mower	*that moweth*

meat	*food*
mete	*to meaſure*
meet	*fit*
meet	*to come together*
naught	*bad*
nought	*nothing*
O	*O brave*
owe	*to be indebted*
oar	*of a Boat*
o'er	*over*
ore	*of Metal*
of	*belonging to*
off	*at a diſtance*
palat	*of the Mouth*
pallet	*a little bed*
pail	*a veſſel*
pale	*colour*
pain	*trouble*
pane	*of Glaſs*
pauſe	*a ſtop*
paws	*of a Lyon*
pair	*a couple*
pare	*to cut*
pear	*Fruit*
Peter	*a Man's name*
petre	*Salt*
pike	*for a Soldier*
pike	*a Fiſh*
pique	*a quarrel*
plait	*the hair*
plate	*of metal*
place	*ſituation*
plaice	*a Fiſh*

pleas	*defences*
pleaſe	*to content*
plough	*an Inſtrument*
plow	*to make a furrow*
plum	*a Fruit*
plumb	*a leaden weight*
pour	*as Water*
power	*might*
porcelain	*China ware*
purſlan	*an Herb*
practice	*to exerciſe*
practiſe	*to exerciſe*
pray	*to beſeech*
prey	*a Booty*
preſence	*being here*
preſents	*Gifts*
princes	*the King's Sons*
princeſs	*the King's Daughter*
prophecy	*foretelling*
propheſie	*to foretell*
profit	*gain*
prophet	*a foreteller*
choir	*of Singers*
quire	*of Paper*
quiver	*to ſhake*
quiver	*or an Arrow-caſe*
rain	*Water*
reign	*rule of a King*
rein	*of a Bridle*
rack	*to torment*
wreck	*of a Ship*
raiſe	*to ſet up*
rays	*Sun-Beams*

ranker	*more ſtinking*
rancour	*hatred*
race	*a running*
raſe	*to blot out*
raiſin	*a dry'd Grape*
reaſon	*an argument*
read	*did read*
red	*a colour*
reed	*a Shrub*
radiſh	*a Root*
reddiſh	*a little red*
rear	*to erect*
rere	*the back part*
retch	*to ſtretch*
wretch	*a poor Perſon*
rice	*Corn*
riſe	*advancement*
reſt	*quiet*
wreſt	*to twiſt*
rie	*Corn*
wry	*crooked*
ring	*the Bells*
wring	*the Hands*
right	*juſt or true*
rite	*a ceremony*
wright	*a workman*
write	*with a Pen*
road	*the high way*
rode	*did ride*
row'd	*did row*
roe	*a Deer*
row	*of Trees*
row	*a Boat*

rote *by heart*
wrote *did write*
rough *coarſe*
ruff *for the Neck*
ſail *of a Ship*
ſale *ſelling*
ſeas *great Waters*
ſeize *to lay hold on*
cell *a Vault*
ſell *ſell a Book*
ſcent *a ſmell*
ſent *order'd away*
cent *an hundred*
ſeaſon *a time*
ſeizin *poſſeſſion*
ſhoar *a prop*
ſhore *the Sea-coaſt*
ſhone *did ſhine*
ſhown *did ſhew*
ſhread *did mince*
ſhred *minced*
ſite *ſituation*
cite *to ſummon*
ſink *to go down*
cinque *five*
ſiſe *ſix*
ſize *bigneſs*
ſloe *a ſower Fruit*
ſlow *tardy*
ſoal *of a Shoe*
ſole *a Fiſh*
ſole *alone*
ſome *a part*

ſum	*the whole*
ſew	*with a Needle*
ſow	*Seed*
ſon	*a Manchild*
ſun	*the Heavenly light*
ſoar	*to mount up*
ſore	*an Ulcer*
ſtair	*a ſtep*
ſtare	*to look earneſtly*
ſtare	*a Bird*
ſtear	*to guide a Ship*
ſteer	*a young Bullock*
ſtile	*for paſſage*
ſtyle	*writing*
ſtirrup	*of a Saddle*
ſtir-up	*to riſe up*
ſtood	*did ſtand*
ſtud	*an emboſſment*
ſtraight	*not crooked*
ſtrait	*narrow*
ſuccour	*help*
ſucker	*a young Twig*
tail	*the end*
tale	*a ſtory*
tacks	*ſmall Nails*
tax	*a tribute*
tare	*rent*
tare	*weight allow'd*
their	*of them*
there	*in that place*
throne	*a ſeat of ſtate*
thrown	*caſt*
tide	*flux of the Sea*

ty'd	*made faſt*
time	*when*
thyme	*a ſweet Herb*
to	*unto*
toe	*of the Foot*
tow	*to draw along*
tow	*Hemp*
too	*likewiſe*
two	*a couple*
told	*a tale*
toll'd	*a Bell*
tongs	*for the Fire*
tongues	*Languages*
tower	*for defence*
towr	*to move on high*
veal	*Calf's Fleſh*
veil	*a covering*
vale	*below a Hill*
vain	*uſeleſs*
vane	*to ſhew the Wind*
vein	*of the Blood*
ure	*practice*
ewer	*a Baſon*
your	*of you*
wade	*to go in Water*
weigh'd	*in the balance*
wail	*to mourn*
wale	*a mark of a Ship*
wain	*a Waggon*
wane	*to decreaſe*
wean	*a Child*
wear	*to put on Cloaths*

were	*was*
waiſt	*the middle*
waſte	*to ſpend*
way	*to walk in*
weigh	*to poiſe*
wey	*40 Buſhels*
won	*did win*
one	*in number*
wood	*of Trees*
wou'd	*was willing*
yew	*a Tree*
you	*your ſelf*
yoke	*of Oxen*
yolk	*of an Egg*

TABLE 5th,

Of Words commonly ſpoken ſhorter than they are written

Ill	for	*evil*
med'cin		*medicine*
poticary		*apothecary*
purtenances		*apurtenances*
ſample		*example*
ſcape		*eſcape*
ſcuſe		*excuſe*
ſpittle		*hoſpital*
ſtabliſh		*eſtabliſh*
ſtate		*eſtate*
ſumner		*ſummoner*
ſurgeon		*chirurgeon*
venturer		*adventurer*
vittles		*victuals*

TABLE VI.

Of Words different in Signification by the Addition of E *Final.*

Bad	*Naught*
Bade	*Commanded*
Ban	*a Curſe*
Bane	*ruin*
Bar	*a hindrance*
bare	*naked*
bath	*a waſhing-place*
bathe	*to waſh*
bit	*a ſmall part*
bite	*with the Teeth*
breath	*Air*
breathe	*to take air*
Can	*to be able*
Cane	*a Staff*
Cap	*for the Head*
Cape	*of a Coat*
chin	*of the Face*
chine	*the back-bone*
cloth	*Linnen or Woollen*
clothe	*to cover with Clothes*
cub	*a whelp*
cube	*a Die*
cur	*a Dog*
cure	*to heal*
dam	*to ſtop water*
dame	*a Lady*
demur	*to delay*
demure	*modeſt*

Din	*Noiſe*
Dine	*to eat a Dinner*
Fat	*well liking*
Fate	*Deſtiny*
Far	*diſtant*
Fare	*Entertainment*
Fin	*of a Fiſh*
Fine	*neat*
Fir	*a Tree*
Fire	*that burns*
Flam	*a Lye.*
Flame	*of Fire*
Haſt	*thou haſt*
Haſte	*Speed*
Hat	*for the Head*
hate	*to abhor*
her	*She*
here	*in this Place*
Hop	*with one Foot*
Hope	*to expect*
hug	*to embrace*
huge	*very big*
Kin	*Relations*
Kine	*the Cows*
Lad	*a Boy*
Lade	*to take out Water*
loth	*unwilling*
lothe	*to diſlike*
mad	*diſtracted*
made	*done*
Man	*in Stature*
Mane	*of a Horſe*
mar	*to ſpoil*
Mare	*a Beaſt*

met	*come together*
mete	*to meaſure*
mop	*to waſh with*
mope	*to turn fool*
nod	*with the head*
node	*a knot*
not	*no*
note	*obſerve*
on	*upon*
one	*unity*
pat	*ſeaſonable*
pate	*the head*
pin	*to prick with*
pine	*to languiſh*
plat	*of ground*
plate	*a metal*
plum	*fruit*
plume	*a feather*
quit	*to leave*
quite	*altogether*
rag	*of cloth*
rage	*to be mad*
rat	*a ſort of Vermine*
rate	*a price*
rid	*to deliver*
ride	*on horſeback*
rip	*to cut up*
ripe	*full grown*
rob	*to ſteal*
robe	*a long garment*
rod	*for the back*
rode	*did ride*

rot	*to conſume*
rote	*by memory*
ſcar	*of a wound*
ſcare	*to affright*
ſcrap	*a bit*
ſcrape	*with a knife*
ſever	*to put aſunder*
ſevere	*cruel*
ſham	*a falſhood*
ſhame	*diſgrace*
ſhin	*bone of the leg*
ſhine	*to look bright*
ſing	*to be merry*
ſinge	*to burn*
ſir	*maſter*
ſire	*father*
ſooth	*truth*
ſoothe	*to flatter*
ſop	*of bread*
ſope	*to waſh with*
ſpit	*ſpittle*
ſpite	*malice*
ſtar	*of light*
ſtare	*to gaze*
ſtrip	*to uncover*
ſtip	*a blow*
them	*thoſe*
theme	*a ſubject*
thin	*not thick*
thine	*of thee*
trip	*to go nimbly*
tripe	*the inwards*

tub	*of water*
tube	*a pipe*
tun	*in weight*
tune	*in muſick*
twin	*one of two*
twine	*to cloſe about*
van	*the front*
vane	*a weather-cock*
us	*we*
uſe	*cuſtom*
war	*hoſtility*
ware	*merchandiſe*
waſt	*haſt been*
waſte	*conſumption*
win	*to get*
wine	*to drink*
wan	*pale*
wane	*decreaſe*
writ	*written*
write	*to write*

TABLE VII.

Of Words written very different from their Pronunciation.

Written.	*Pronounced.*
Adieu	Adu
almoſt	amoſt
Anſwer	Anſer
Anemone	Emmeny

Apoſteme	impoſthume
Apricock	Epricock
apparitor	paritor
apprentice	prentice
auriculas	riccolas
awry	arry
balluſter	banniſter
bankrupt	bankrup
boatſwain	bos'n
boſom	boozum
buſy	bizzy
bury	berry
carduus	cardeſs
carrion	carran
centaury	centry
chariot	charret
choriſter	queriſter
cochineal	ſcuthineal
cockſwain	cox'n
Colonel	Curnel
conſtrue	conſter
coroner	crowner
courteſy	curchee
curb	crub
curd	crud
cuckow	cookoo
cucumber	cowcumber
cupboard	cubbert
cuiraſſier	kiraſſeer
Czar	Zar
dandruf	dander
daughter	dawter
debauchee	deboſhee

dough	dow
entendre	awntawnder
enough	anuff
enough	anoo
errand	arrand
eſchew	esku,or eſchew
ew	yo
exchange	change
eunuch	evnuke
eye	I
feoffee	feffee
fivepence	fippence
frumenty	furmitee
grounſel	grundſel
handkerchief	hankicher
haut-bois	hoboy
haut-gouſt	hogo
halfpenny	hapeny
herb	yarb
hiccough	hiccup
houſewife	huzzif
honey	hunnee
howſoever	howzere
hundred	hundurd
jaundice	janders
jeopardy	jeppurdee
jeſſamin	jeſſamy
impoſthume	impoſt
joiſt	jice
is not	en't
knowledge	knowledge
leopard	leppurd
lieu	lu

Lieutenant	Leftennunt
liquorice	lickoriſh
melancholy	mallancholy
maſtif	maſtee
mithridate	mettredate
monſieur	mounſeer
mortgage	morgage
money	munnee
nephew	nevew
northweſt	norweſt
nuiſance	nuſance
onion	unnyan
owe	o
ought	awt
purſuivant	purſevant
parliament	parliment
phlegm	fleme
phyſick	fizzick
phthiſick	tizzick
pique	peek
poſſible	poſſable
pottage	porridge
protonotary	prothonneter
pſalm	ſawm
radiſh	reddiſh
rendevous	rendevou
ſentinel	ſentry
ſerjeant	ſarjant
ſcummer	skimmer
ſevenight	ſennight
ſigniory	Seniory
ſervice	ſarvice
ſays	ſez

ſaid	ſed
ſchedule	ſedule
ſugar	ſhugger
ſure	ſhure
ſlough	ſlou
ſalad	ſallet
ſtamp	ſtomp
ſubtilty	ſuttlety
ſword	ſord
ſwoon	ſound
throngh	thoro
tongue	tung
vault	vawt
verdict	vardit
verjuice	varges
view	vu
voyage	vege
upholder	upholſterer
uſquebagh	uskeba
uſury	yuzery
Wedneſday	wenſday
whoredom	hoordum
wholeſom	holeſum
wortle berries	hurtle berries
women	wimmen
whoſe	hooz
will not	wo'nt
wreſtle	raſſle
waiſtcoat	weſtcoat
wriſtband	risband
wrought	rawt
worſted	wuſted
earth	yerth

yacht	yot
yolk	yoke
yeoman	yoman
youth	yuth

TABLE VIII.

Of Words that may be ſpelled different ways, and are not eaſily reduced to any Rules.

Accompt	Account
Ambaſſador	Embaſſador
ancle	ankle
Alarm	alarum
ballad	ballet
biſcuit	bisket
burden	burthen
Bedlam	Bethlehem
bloud	blood
centry	ſentry
checquer	chequer
choir	quire
clark	clerk
cyon	ſcion
clyſter	gliſter
cyder	ſider
chamois	ſhammy
cloath	clothe
chooſe	chuſe
clod	clot
crowd	croud

compleat	complete
coſen	coz'n
couſen	couſin
cruiſe	cruize
counſeller	councellor
damſel	damoſel
damſin	damſon
dram	drachm
enſign	ancient (a flag)
emrods	hemorrhoids
fancy	phanſy
faulcon	falcon
fane	vane
farther	further
flood	floud
fraight	freight
gray	grey
gulf	gulph
gage	gauge
gantlet	gauntlet
gaol	jayl
guiney	guinea
gueſs	gheſs
hainous	heinous
halſer	hawſer
hanch	haunch
hearſe	herſe
hatchment	atchievement
indite	endite (*a Letter*)
indite	endict (*to accuſe*)
lacquay	lackey
lemon	limon
lantern	lanthorn

metal

metal	mettle
murder	murther
manteau	mantua (gown)
pigeon	pidgeon
pretenſe	pretence
porrenger	pottinger
priviledge	privilege
periwig	peruque
profane	prophane
portmanteau	pormantle
plat	plot(of ground)
poppet	puppet
phrenſy	frenzy
quoit	coit
quoif	coif
quoil	coil
quinſie	ſquinancy
rhyme	rythm
ribband	ribbon
ſanter	ſaunter
ſcrue	ſcrew, skrew
ſerjeant	ſergeant
ſexton	ſacriſtan
ſcutcheon	eſcutcheon
ſparagraſs	aſparagus
ſcimiter	cymiter
ſolder	ſoder
ſphere	ſphear
ſprain	ſtrain
ſtrait	ſtraight
ſubtil	ſubtle
ſuddain	ſudden
ſupreme	ſupream

ſyrop	ſyrrop
tobacco	tabacco, tabaco
taffety	taffata
terras	terrace
tunn	tonn
treacle	triacle
vellom	vellum, vellan
vicarage	vicaridge
veil	vail
vial	phial
waiſt	waſte (the mid-
wreck	wrack dle)

N. B. *Some words may be ſpell'd in the beginning either with* Im *or* Em ; *or with* In *or* En : *as,*

Impoveriſh	Empoveriſh
Inquire	Enquire

CHAP.

CHAP. X.

Of the ſhort and long Sounds of Vowels—— and of the Change and Loſs of Sounds therein.

Q. *BY what you have already delivered, one would think you have done all that is neceſſary for Reading: Pray have you any thing more to add?*

A. Were there nothing more, requiſite towards Reading, it would be a very eaſy Buſineſs.

If each Letter in a Word were *always* to be pronounced, and after the ſame manner alſo; that is, with one, and the ſame Sound, which its Name and Power ſeem naturally to import; and if each Syllable were to be expreſſed accordingly, Reading might be very ſpeedily obtain'd.

But, either from the Variety, and Difference, or from the Omiſſion of Sounds, both in Letters and Syllables, there ariſe ſo many Deviations, and Irregularities, that the right Reading of the *Engliſh* Language, is render'd ſomewhat difficult, and tedious, not only to Foreigners, but unto native *Engliſhmen* themſelves alſo.

Q. *Pray, what may occaſion the Difficulty therein?*

A. 1*ſt*.—The *Engliſh Alphabet* it ſelf.

2*dly*—

2*dly*.— Differing Cuſtom, which prevails in the Pronunciation of every Language, and ſo, particularly in *Engliſh*.

As for the former, *viz*. the *Alphabet*, there is, in it, a want of Characters for the expreſſing of ſome Sounds; and yet, a Superfluity of Characters which expreſs one and the ſame Sound.

We have about 34 articulate Sounds, and in our Alphabet ſtrictly conſidered, but 24 Letters.——— To ſupply the Defect of which, we are forced to aſſign two ſeveral Offices or Sounds to *c* and *g*, to *i*, *u*, *w*, *y*; and there are at leaſt 4 Sounds of Vowels beſides thoſe mention'd in the Alphabet, for which, there is no Proviſion, they being left to the Practice and Skill of the Reader. *Vid*. Page 4 and 24.

And, that there is alſo a Superfluity of Characters, is plain; for,

i	Conſonāt, or	*j*	is =	*(g)* ſoft
u		*v*		ſtrong *(f)*

x			*ks*
y Vowel	is =		*i*
z			*ds*

2*dly*. The next Thing, which renders Reading difficult, is, our Cuſtom in Pronunciation.——— If we conſider the great Number of Words, which we have borrow'd

from various Languages, it will not ſeem ſtrange, that we have ſo many odd Varieties in the Pronunciation, of them, as well as of our own old *Saxon* Words, which make up the reſt of our Language.

Now Words of all Sorts, whether foreign, or our own, being put into modern *Engliſh*, ſuffer ſuch Alterations, as makes them vaſtly to differ from their Originals. Thus,

Bethlehem (Heb.)		*Bedlam*
Eleemoſyna (Greek)		*Alms*
Matutinæ (Lat.)		*Mattins*
Populus (Lat.)	Sounds	*Peeple*, tho'
Peuple (Fr.)		written *People*
Heofhnam (Sax.)		*Heaven*
Cologne (Germ.)		*Colen*; but by

ſome wrongfully pronounced *Co-log-ne*.

Now, our Pronunciation of very many Words, being founded meerly on Cuſtom, the wild Uncertainty therein requires Time and Judgment to know, on what Syllable to fix long Quantity, or Accent; —— what Leteers, to keep in, or leave out in Pronunciation, and what Sounds to expreſs inſtead of them.

And yet, a due Skill in ſuch Changes, or Loſſes of Sound, is certainly ſo neceſſary for true and proper Reading, that the Ignorance thereof renders a Reader ridiculous.

In order then, to ſhorten the Experience of

of Learners herein, I ſhall, at large, ſet forth theſe Things in what follows.

And, that I may proceed methodically therein, ſhall reduce the Remarks, I ſhall offer, to theſe four Heads; *viz.*

I. *The Sounds of ſingle Vowels.*
IIdly. *Of double Vowels*, or

Dipthongs { *Proper*, and / *Improper.*

IIIdly. *The Sounds of ſingle Conſonants*; and
IVthly. *Of double Conſonants.*

And, under theſe ſeveral Heads, I ſhall ſet forth what Sounds——and, what Change, or Loſs of Sound in each Particular reſpectively, are obſervable.

* In the foregoing Chapter, the ſeveral Tables of Words, as divided into Syllables, were reducible to *Orthography*, and, as accented, to *Proſody.*

But, in this Chapter, there will be a larger Exemplification of Words in both reſpects together; and all along throughout the ſame, will be added many uſeful Obſervations in their proper Order and Place.

N. B. That, as the two latter Parts of Grammar *Etymology* and *Syntax* are either Plain or Figurative; ſo are the two former Parts, *Orthography* and *Proſody*, wherein alone Reading is concerned.

Syllables, as to Sound, whether called *Tone*, or *Quantity*, that is, a weaker or ſtronger Streſs of the Voice, or a ſhorter or longer Stay of it (for both *Tone* and *Quantity* now ſeem to be taken as one and the ſame Thing) come under the plain part of *Proſody*; But the Changes or Loſſes whether in Letters or Syllables, come under the figurative part of both *Orthography* and *Proſody*.

The Figures of *Orthography* are theſe following. Fi

1. *Protheſis* adds to the Beginning of a Word
2. *Aphereſis* takes from the Beginning of a Word

as *Begirt* for *Girt*, *Zar* for *Czar*

3. *Epenthesis* adds to the Middle
4. *Syncope* takes from the Middle

as *Black-amore* for *Black-more*, *Co'vent* for *Convent*

5. *Paragoge* adds to the End
6. *Apocope* takes from the End

as *Friende* for *Friend*, *Will* for *William*

7. *Antithesis*— changes the Sound of a —— Letter; as, *Altar* for *Altar*
8. *Metathesis*—changes the place of a —— Letter; as, *Crub* for *Curb*

Figures of *Proſody*.

9. *Synalæpha*, or, *Apoſtrophe*, which, when a final Vowel in one Word, goes before a Vowel in another Word, cuts off the former Vowel for eaſe in Pronunciation; as,——Th' *Art* for The *Art*.

10. *Synæreſis*, which contracts two ſeparate Vowels into one Sound;——For as the *Latin* Poets contract the Word *Alvearia* into *Alv'aria*; ſo do the *Engliſh*, in Verſe and Proſe alſo contract many Words, eſpecially, thoſe which have improper Dipthongs; as,

A'ron		*Aaron*
Bru'ſe		*Bruiſe*
Dimond		*Diamond*
Bild	for	*Build*
Fe'ffee		*Feoffee*
H'art		*Heart*
Is'ac		*Iſaac*
Saboth		*Sabaoth*

11. *Diæreſis*, which divides a Dipthong into two ſeparate Vowels or Syllables; as,

Lä-ity	from	Laity
Staniſlà-üs		Staniſlaus

Rė-ėnter	from	Reenter
Stō-ic		Stoic
Bō-ōtes		Bootes
Miſcrē-ant		Miſcreant
Dė-ity		Deity
Zō-ar		Zoar, *&c.*

To one or other of theſe Eleven Figures may be reduced whatever Change or Loſs of Letters, or of their Sound, Words do ſuffer; as may at large be ſeen in this 10*th*, and in the 11*th*, 12*th*, 13*th*, and 14*th* Chapters following.

The Sounds of Vowels, and firſt of Single Ones.

Q. *I wiſh you would procced upon the* 1*ſt. Head*, viz. *the various Sounds*, &c. *of Single Vowels.*

A. I obſerve to you, in general, that each Vowel may have a ſhort or a long Sound: a long one uſually when it ends a Syllable, and a ſhort one, when it doth not.

In particular, I ſhall exemplify the Length of Sound, Change, or Loſs of Sound happening to each Vowel,

I begin with the firſt, *viz.*

The Vowel A.

A *Short.*] Q. *When is* A *ſounded ſhort?*

A. The Sound of *a* is ſounded ſhort in all

all Monoſyllables ending in a ſingle Conſonant ; *as*, făr, măd.

2. When two like Conſonants follow it in the middle of a Word ; as, *batter*, *cannot*.

3. When a ſingle Conſonant in the middle of a Word after *a*, is ſounded as if double ; as, *bániſh*, *drágon*, *hábit*. See Chap. x. *p.* 111.

4. When two Conſonants after it, end a Word ; as, blăſt, păſt.

Q. *When is* A *to be ſounded long ?* [A *Long*.

A. 1. In all Monoſyllables with final *e* ſilent ; as, fāre, māde.

2. When it ends a Syllable in the middle of Polyſyllables ; as,

Crádle	Conſiderátion
Ládle	Contemplátion

Q. *Doth* A *ever change its Sound ?* [*Change*.

A. 1. It ſometimes hath an open, full, and broad Sound, like *au*, or *aw* ; as,

all, *tall*, *call*, *wall*, &c.	and in their Derivatives, as,	*altho'*, *tallneſs* *calling*, *walling*

Exception.

But when the double *ll* is parted in the middle of a Word, *a* is pronounced ſhort ; as, *Sallad*, *ſhallow*, &c.

2. Before *ld* final ; as, *bald*, *Caldron*, &c.

3. Before *lk* ; as,

balk	*Falkland*	*talk*
Dondálk	*ſtalk*	*walk*, &c.

* The Reaſon for this, is becauſe in former Times, before 1560, *u* was uſually

ly inſerted in ſuch Words; as *taulk*, *waulk*.

4. Before *lm*; as,

Alms	*calm*	*qualm*
Balm	*Palm*,	&c.

5. Before *lt*; as, *Malt*, *Salt*, &c.

6. Betwixt *w* and *r*; as *ward*, *warm*, *warn*.

Thus in the Words, *waſh*, *water*, *wrath*, &c. *Swan*, *Swállow*, and ſome others.

7. Sometimes *a* ſounds like *u*; as,

Altur	for	*Altar*
Angulur		*Angular*
Pedlur		*Pedler*

Q. *Do any* Engliſh *Words end in* a?

A. None but proper Names; as,

Anna	*Martha*	*Africa*
Diana	*Aſia*	*America*, &c.

Except theſe following; as,

Flea, *Pea*, *Tea*, *Guinea*, *ha!* *Lea*, *Marſhalſea*, *Plea*, *yea*, *aha!*

Loſs.] Q. *Doth ſingle* a *ever loſe its Sound?*

A. It ſeldom, and ſcarcely ever does, except in *Diamond*, pronounced *Dimond*.

But, in foreign Words, its Sound is almoſt quite loſt; as, in

Bilboa		*Bilbo*
extraordinary		*extr'ordinary*
hanaper	ſounded	*hamper*
Pharaoh		*Pharo*
Sabaoth		*Saboth*
So, *Caiaphas*		*Cai'phas*

Car-

So, *Carriage*	sounded	*Carrige*
Chaplain		*Chaplin*
Marriage		*Marrige*
Parliament		*Parliment*

* *N. B.* Single *a* is written before words beginning with a Conſonant; as, a *Boy*, a *Man*: but *an* before words beginning with a Vowel; as, an *Egg*, an *Ox*; or the Sound of a Vowel; as, an *Herb*, an *Hour*, wherein the *h* is not ſounded. But when *h* is ſounded, *a* only is to be written; as, a *Hat*, a *Hen*, &c.

The Vowel E.

Q. *What is obſervable of the Vowel* E?

A. The Sound of *e* is differently expreſs'd, and is of great uſe in the Pronunciation of other Vowels:———For, when ſilent it ſelf, it lengthens them all, altho' it ſelf is ſeldom long.

Q. *When is the Sound of* e *ſhort?* [E *Short.*

A. Very often; as,

1. When it goes before a ſingle Conſonant at the end of a Word; as, *met.*

2. When it goes before two or three final Conſonants.

ſt	as	*left*		*lt*	as	*melt*
ld		*held*		*mp*		*hemp*
ll		*ſell*		*nch*		*drench*
lm		*helm*		*ngth*		*length*
lp		*help*		*nt*		*bent*

pt

pt	as	*kept*	*rn*	as	*hern*
rb		*herb*	*rt*		*pert*
rd		*herd*	*ſh*		*fleſh*
rk		*jerk*	*sk*		*desk*
rm		*term*	*ſt*		*reſt*

3. When it goes before two or more middle Conſonants; as, *nettle*, *bundle*, *monſter*.

4. When the Sound of a ſingle Conſonant after it in the middle, is pronounced, as if double; as, *Fel-on*, *El-egant*, *Lem-on*.

E *Long.*] Q. *Tho'* e *be moſtly ſhort, I ſuppoſe it in ſome Caſes long.*

A. E Lengthens it ſelf in the following Monoſyllables; as,

*A Man of *Media* Proper Names	*Bēde*,	*Glebe*	*mere*	*ſcheme*
An Iſland	*Vēre*,	**Mede*	*mete*	*ſphere*
Before that	*Crēte*	*glede*	*rere*	*theſe*
	E're	*here*	*ſceve*	

So in *there*, *were*, *where*.

Q. *When elſe is* e *long?*

A. In the middle of theſe following words, it is made long by the final eſilent; as,

adhére,	*concéde*,	*intercéde*,	*precéde*
apozéme	*concréte*	*interfére*	*revére*
auſtére	*convéne*	*intervéne*	*ſevére*
blaſphéme	*extréme*	*Nicéne Cred*	*ſincére*
cohére	*Gréve L^rd.*	*obſcéne*	*ſuperſéde*
compléte	*impéde*	*recéde*	*ſupréme.*

* N. B. *complete*, *replete*, *extreme*, *ſupreme* are often ſpelled *compleat*, *repleat*, *extream*, *ſupream*

Q. *Wha*

Q. *What Sound hath* e *at the End of a word?* [E *Final.*

A. In the *Engliſh* Words

He	*ſhe*	*be*	*e* is ſounded
me	*we*	*ye*	as *ee* long.

In *Hebrew* and *Greek* Words *e* final is always ſounded long; as,

Mamrē, —— *Penelopē*

Except where the End of the Word is made *Engliſh*; as,

Crete	*Iſraelite*	*Ode*	*Scheme*
Dialogue	*Kenite*	*Rome*	*Theme*, &c.

Q. *Doth final* e *ever ſuffer any Changes?* [*Change.*

A. 1. It ſeems to alter its Situation in ſome Words, and to ſound before *r*; as,

deſire, *fire* } ſound as if { *deſier*, *fier*

2. And ſo in Words with final *cre*, *gre*, *tre*; as,

Acre		*Aker*
Centre		*Center*
lucre		*luker*
maugre	ſound as if	*mauger*
Mitre		*Miter*
Sepulchre		*Sepulcher*
Tygre		*Tyger*

So, *her*, —— *hur*

3. When *a* or *o* is added to final *ce*, *ge*, *ze*, or *ze*, the *e* final is turned into *i*; as,

Phe-

Phenice	*Phenician*
Grace	*Gracious*
Courage	*Couragious*, &c.

E In the middle of ſome Words changes its Sound into *ee*; as,

Beſom——*Beezom*
Peter——*Peeter*

E Is ſometimes ſounded like *a*; as, *Ghent*, *Gant*.

Loſs. Q. *What Sound hath final* e?

A. Whatever Sound it formerly had, it hath not now any proper Sound of it's own at all, whence it is called ſilent or mute; as, *have*,——*make*.

*E, *in this Word, is pronounced becauſe it has no other Vowel.*

Except in **The*, which is written with a ſingle *e*, to diſtinguiſh it from the Pronoun *Thee*.

Q. *Whence had this final* e *ſilent its Original?*

A. It formerly had a weak and obſcure Sound like the *French* e feminine; ſo that Words, ſuch as,

take,	now of one Syllable,	*ta-kĕ*
wine,	were of two; as,	*wi-nĕ*

Of ſuch Words the firſt Vowel made one full Syllable, and the final *e* made an imperfect one;—— which, by Degrees, vaniſhed, and was quite neglected; and this plainly appears to have been ſo; becauſe this ſilent *e* is ſtill ſeen in the old Orthography, added to many Words, but not conſtantly omitted; as,

dar

darke	*marke*
leafe	*waite*, &c.

Q. *Is not* e *ſilent in the middle of words alſo?*

A. It is; and, [*Loſs.*

1. In the middle of Words compounded, and derived, tho' it be ſtill preſerved in them; as,

namely, *wherein*, *advancement*,
handſomely, *whereof*, &c.

2. It is ſilent after final *l*, when another Conſonant goes before it; as,

bridle, *bugle*, *riſle.*

3. It is ſilent, or loſt, before final *n*; as,

beaten		*beat'n*
bitten		*bit'n*
cheapen	Sound as	*cheap'n*
faſten	if written	*faſt'n*
happen		*hap'n*
harden		*hard'n*

Except in proper Names; as,

Eben——*Eden.*

N. *B.* In the old Poets *e*, before final *n*, is either left out, or kept in, according to the running of the Verſe; as, *faſt'n*, or *faſten.*

4. *E* is often quite loſt in Words which take the Termination *ed*; as,

arm'd		*armed*
call'd	for	*called*
griev'd		*grieved*
join'd		*joined*

* This Abbreviation is not to be uſed in Words ending in *d* or *t*; vid. *D.* pag.

as,

record	not	*record'd*	but	*recorded*
conduct		*conduct'd*		*conducted*

* Nor does it ſound well before *d* or *t* beginning a Word following; as, *call'd* down —— *call'd* to; which ſounds very rough.

The Sound of *E* final is quite loſt, when a Vowel is added; as,

blame —— *blamable*
tame —— *tamable*

Final *e* makes a diſtinct Syllable in Words from *Latin*; as, *premunire*, *ſimile*.

But with final *able*, after *c* or *g*, it is kept; as *ſerviceable*——*chargeable*.

So in *moreover*, *hereafter*.

The Uſe of Final *E* ſilent.

Q. *If final* e *hath no Sound, what uſe is it now of?*

A. 1. It makes the Vowel or Syllable before it, long, which wou'd otherwiſe be ſhort; as,

bŭt	*būte*
băt	*bāte*
măt	*māte*
mĭl	*mīle*

2. It ſerves to ſoften *c* and *g*, which without it would be hard; as,

Hard

Hard	Soft	Hard	Soft
hug --	*huge*	*rag* --	*rage*
lak --	*lace*	*ſink* --	*ſince*
mak --	*mace*	*ſwing* --	*ſwinge*

3. It makes *th* ſound ſtronger; as,

weak —— *ſtrong*
bath —— *bathe*
breath —— *breathe*
ſheath —— *ſheathe*

* *E* ſilent is always to be written after *c* and *g*, when ſounded ſoft, not only in the End, but alſo in the Middle of Words; as,

advance —— *advancement*
encourage —— *encouragement*

Unleſs *i* follows them; as,

vice ——*vicious*
rage——*raging.*

—— Or, when *g* is ſounded by *d* before it; as, *judgment.*

Now, there is no Reaſon to be given, why *c* and *g* ſhou'd loſe their own proper Sound, unleſs becauſe of the *e* following; eſpecially ſince we have received a great Number of Words from the *French*, amongſt which, not only the Spelling, but alſo the ſame manner of Pronunciation of their *e* feminine does yet remain.

Q. *Doth Final* e *ſilent always lengthen the Vowel or Syllable before it?*

A. Final *e* ſilent, after two Conſonants, doth not lengthen the Vowel or Syllable before them; as,

Badge	*Hinge*
Wedge	*Revenge*;

Altho' it does in

change	*range*
grange	*ſtrange*;

Nor doth it lengthen theſe Syllables,

come		*com*
gone	ſounded	*gon*
one		*on*
ſome		*ſom*

* *N. B.* Theſe Words ſound long; *viz.*

bind, *hind*, *mind*, *wind*
find, *kind*, *rind*

becauſe of *e* final, which they formerly had, tho' now left out.

Q. *Do not Words in final* e *ſilent ſometimes take* s *after them?*

A. They often do ſo.

Q. *Of what uſe is* s *final in ſuch words?*

A. If Nouns in *e* final take *s* after them with the Mark Apoſtrophe (') before *'s*, that *'s* ſtands for *his*, and denotes Poſſeſſion; as,

The *King's* Crown, or the Crown of the King.

But if there be not the Mark (') before *s*, it makes the word to be of the Plural Number; as, *Fable* —— *Fables.*

Q. *Is it of uſe in Verbs?*

A. If a Verb in *e* final takes *s* after it, the *s* is put inſtead of *eth*, and makes the third Perſon Singular; as, I *take*, he *taketh*, or *takes.*

Q. *Does*

Q. *Does this* s *increaſe the Number of Syllables?*

A. It does not, —— for *e* remains ſilent.

Q. *Can you give more Inſtances of words, which do not make a new Syllable by the addition of* s *to final* e *ſilent?*

A. I might give very many both of Nouns and Verbs; but I ſhall name only theſe which follow; as,

Final Syllables with *e* ſilent in the Plural Number; as,

	Nouns		Verbs	
	as	to		he
be	*bribe---bribes*	*bribe*	*bribes*	
de	*tide ---tides*	*ride*	*rides*	
ke	*lake ---lakes*	*make*	*makes*	
le	*tale ---tales*	*file*	*files*	
me	*name---names*	*frame*	*frames*	
ne	*tune ---unes*	*tune*	*tunes*	
pe	*ſtripe---ſtripes*	*gape*	*gapes*	
re	*ſpare---ſpares*	*deſire*	*deſires*	
te	*fate ---fates*	*write*	*writes*	

Q. *Are there no Nouns or Verbs which gain a new Syllable by adding* s *to final* e *ſilent?*

A. There are ſome of both Sorts alſo; *viz.* ſuch as end in

ce	*face* -- *faces*
ch	*church* --*churches*
ge	*ſtage* -- *ſtages*
ſh	*wiſh* -- *wiſhes*
ſe	*cleanſe* -- *cleanſes*
ſs	*witneſs*--*witneſſes*
x	*box* -- *boxes*
ze	*aſſize* -- *aſſizes*

as

place	*places*
lurch	*lurches*
rage	*rages*
puniſh	*puniſhes*
riſe	*riſes*
oppreſs	*oppreſſes*
box	*boxes*
freeze	*freezes*

to

he

I.

Q. *What is obſervable of the Vowel* I?

A. As to Quantity of Sound, it is pronounced either ſhort or long.

Q. *Where is it to be pronounced ſhort?*

A. I.

A. 1. In all Monoſyllables ending in a ſingle Conſonant; as, [I. *Short.*

pin —— *win.*

2. Or with two like Conſonants; as,

bill —— *bit*

3. Or when two like Conſonants come in the middle of a Word; as,

billet —— *bitter.*

4. When a ſingle Conſonant in the middle of a Word after *i*, ſounds as if double; as, *Her-ald*, *hon-our*, *lim-it.*

Q. *Where is* i *pronounced long?*

A. 1. In all Monoſyllables ending with ſilent *e*; as, *pine*, [I *Long.* *wine.*

2. Before——	*gh*	*high,*	*nigh*
	ght	*fight,*	*light*
	gn	*ſign,*	*deſign*
*except, *build*,	*ld**	*child,*	*mild*
guild.	*imb*	*climb*	
	nd	*kind,*	*mind*

And in Words derived from any of theſe.

3. In proper Names of Scripture, ending in *iah*; as,

Hezekiah —— *Jeremiah.*

But ſhort in other proper Names; as,

Ari-el, *E-li-ab*, *Mi-ri-am.*

J, between two Vowels, belongs to the latter; as, *Adoni-jah.*

Q. *How is* i *ſounded before* r *follow'd by another Conſonant in the ſame Syllable?*

A. Often like *u* ſhort; as, [*Change.*

birch

birch	sounded	*burch*
dirt		*durt*

And their Derivatives; as, *birchen*,—— *dirty*.

Except in *ir*, when put for *in*; as,

irreverent —— *irrevocable*.

I in *Sirrah*, is ſounded like *a*; as, *Sarrah*.

Q. *How is* i *pronounced before* er, on, *and* ſt?

A. 1. Generally like *y*, ie *(ye)*; as,

Collier, *Bullion*, *Queſtion*.

So, in *Onion*	ſounded	*Onyon*
Union		*Unyon*

And in *Poniard*.

I, in Goſſip, is ſounded obſcurely.

2*dly*. *I*, is ſometimes ſounded like *ee*; as,

Machine	*Maſheen*
Magazine	*Magazeen*
Oblige	*Obleege*

Q. *Does* i *ever end any* Engliſh *word?*

A. Not any; and therefore, *e* final is commonly added to *i*, or *y*, put inſtead of both; as, *eaſie*,—*mercy*.

And yet, *ie* is better put after *ſ* and *s*; as, *diguiſie* -- *buſie*.

Loſs]. Q. *Is the Sound of* i *ever loſt?*

A. It is; as, in,

Bruiſe, *Cuſhion*, *Salisbury*, *View*.

So in *Medicine*, *Med'cine*, but not in *me-di-ci-nal*.

* It is never written before the Letters con-

contained in the Word *whin*, that is, *w*, *h*, *i*, *n*, nor before *ee*, or *oo*.

O.

Q. *What is obſervable of the Vowel* O ?

A. It is pronounced in ſome Words ſhort, and in others long.

Q. *Where is* o *ſhort ?* [O *Short.*

A. In all Monoſyllables, which end in a ſingle or double Conſonant ; as, *hop*, *mop*, *box*, *fox*.

And ſo wou'd it be with *z*, if any ſuch Word ended with it ; as is plain from the Syllable *Boz* in *Boz-rah*.

2*dly*. *O* is ſhort before two like Conſonants in the middle of a Word ; as,

Collect —— *Cotton*.

3*dly*. When a ſingle Conſonant in the middle is pronounced, as if double ; as,

Body, *Codicil*, *Solid*.

Q. *Where is* o *ſounded long ?* [O *Long.*

A. 1*ſt*. When it is final, or ends a Syllable ; as,

do *ho* *no* *unto* *whoſo*
go *lo* *ſo* *who* *wo*, &c.
gló-rious —— *ſtó-ry*, &c.

2*dly*. *Before* | *ll* | as | *poll* *ſcroll* *toll*
| *ld* | | *bold*, *ſold* *told*
| *lt* | | *bolt* *colt* *jolt*
| *lſt* | | *bolſter* *upholſterer*.

Wherein *ou*, originally written, is ſtill ſounded.

3*dly*.

3*dly*. Before *ugh*; as,

though, *although*, *through*, or *thorough* { now written } *tho'*, *altho'*, *thro'* or *thoro'*

4*thly*. Before

ſt	as,	*Poſt*
w		*bow*, *crow*, *know*
rd		*cord*, *ford*
rge		*forge*
rm		*form*
rn		*forlorn*
rt		*ſport*

* 1. But ſeveral Words ſound *o* ſhorter before *ſt*, as, *coſt*, *froſt*, *loſt*.

2. Alſo in theſe, before *rt*; as,

purport, *tranſport*

And, *éffort*, more proper than *effórt*, tho' ſometimes ſo pronounced.

3*dly*. In all Monoſyllables with final *e* ſilent; as, *note*, *robe*.

Change.] Q. *What changes in Sound doth* o *ſuffer?*

A. 1*ſt*. Sometimes in Polyſyllables *o* before *p* is ſounded obſcurely; as, *Biſhop*,---- *Biſhoprick*.

2*dly*. Sometimes *o* is ſounded like *oo*; as,

Rome *move*
Tomb *prove*

So, *to into thereto* | and in, *doing*.
do unto whereto |

3*dly*. O is ſometimes ſounded like ſhort *u*; as,

come

come *Monk*
ſome *Month.*

Thus before | *l* | *m* | *r* | *v* | *th* | as, | *Colour,* *Comfort,* *work,* *Glove,* *Brother* | *Columbine* *Fathom* *worſhip* *covet* *ſmother*

1. Except, *rove, grove, ſtrove.*

2. Except, | *Broth,* *Froth,* | *Cloth,* *Moth,* | *Troth,* *wroth*

So, *Attorney* *Compaſs* *Conduit* *conjure* *Conſtable* *London* *Monmouth* *Pommel* | Sounded | *Atturney* *Cumpaſs* *Cunduit* *cunjure* *Cunſtable* *Lundon* *Munmouth* *Pummel*

3*dly.* *O*, in the final Syllable, *ron*, is tranſplaced, and doth, in ſome words, ſound *urn*; as,

Apron *Citron* *Iron* *Saffron* } Sounds { *Ap-urn* *Ci-turn* *I-urn* *Saff-urn*

4*thly.* The Sound of *o* is ſometimes turned into *i*; as,

Flagon *Flagin*
Women *Wimmen*

Q. *Doth* o *ever loſe its Sound?* [*Loſs.*

A. It ſometimes does; as,

Cha-

1*ſt.* in { *Chariot*, *Damoſel*, *Feoffee*, *Nicholas* } Sounded { *Charet*, *Damſel*, *Feffee*, *Niclas*, &c.

2*dly.* In many Words ending in *on*; as,

{ *Bacon*, *Baſon*, *Button*, *Glutton*, *Mutton* } Sounded { *Bac'n*, *Bas'n*, *Butt'n*, *Glutt'n*, *Mutt'n*

Q. *Doth* o *ever end any* Engliſh *word?*

A. Never, except *do*, *ho*, *go*, *lo*, &c. which are ſounded, *ow*, except *doe*, *foe*, *toe*.

U.

Q. *What is obſervable of the Sound of* u?

A. U, in its proper Sound is never read long in *Engliſh*; but inſtead of its long Vowel, it takes the Dipthong *eu*, when it ends a Syllable, or hath final *e* ſilent: ſo that it is generally ſhort; but ſometimes long.

Q. *Where is the Sound of* u *ſhort?*

U *Short.*] *A.* 1. In all Words or Syllables which end in one, or more Conſonants; as,

cut	*burſt*	*bucket*	
dub	*muſt*	*bulruſh*	&c.
nut	*ruſt*	*clutter*	

2. It is ſounded ſhort before two like Conſonants in the middle; as, *Bubble*, *Bullet*; and any unlike Conſ. as, *Furnace*, *Husband*.

3. When a ſingle Conſonant in the middle

ſter

after it, is ſounded as if double ; as, *poſ-itive*, *pun-iſh*.

4*thly*. *U* is ſounded ſhort in theſe Words, with *ure* final ; as,

Adventure	*Peradventure*
Architecture	*Picture*
Conjecture	*Pleaſure*
Creature	*Preſſure*
Feature	*Poſture*
Figure	*Rapture*
Fracture	*Rupture*
Furniture	*Scripture*
Geſture	*Sculpture*
Impoſture	*Stature*
Incloſure	*Structure*
Indenture	*Tenure*
Jointure	*Tincture*
Lecture	*Torture*
Manufacture	*Treaſure*
Mixture	*Venture*
Nature	*Verdure*
Paſture	*Veſture*, &c.

In all which, and many more, the *u* in the laſt Syllable, is ſhort, tho' it ends with ſilent *e*.

Q. *Where is* u *pronounced long ?*

A. 1*ſt*, In all Monoſyllables ending in *e* ſilent, according to the general Rule ; as, *cube*, *mute*, &c. [U *Long*.

Except *curſe*, *purſe*, *judge*
nurſe, *grudge*, *trudge*.

Tho' *e* final in theſe Words ſeems to be redundant, and of no uſe, and therefore might be left out.

2*dly*. Both before and after *e* in the ſame Syllable; as,

accrue. *Avenue*
ague *Europe*.

And in all other proper Names.

Alſo in *Deuteronomy* | *Pleuriſie*
Feud | *Rheum*
Grandure | *Rheumatiſm*.

The long Sound of *u* is not in the Beginning or Middle of any Words, except ſuch as are derived from the *Greek*; as, in *Europe* before.

3*dly*. *U* is long, when it ends a Syllable in Polyſyllables; or, is before a Conſonant followed by another Vowel; as,

Community *Impurity*
curious *Purity*
furious *Union*
Importunity *Unity*
Impunity *Security*

Q. *Doth* u *ever change its Sound?*
Change.] It ſometimes doth.

1*ſt*. Into the Sound *e*, in compounded words ending with *bury*; as,

Ailsbury | *Canterbury* | *Newbury*
Ailsberry | *Canterberry* | *Newberry*

And (i) in the ſimple words,

bury

bury } as if { *birry*
burial } { *birrial*

So in *buſie* ——— *bizzee*
buſineſs ——— *bis'neſs*

So in the word *pulteſs*, *o* is changed into *ou*; as, *poultis*.

Q. *Is the Sound of* u *ever loſt?*

A. 1. The Sound of *u* is not heard in the word *intituled (intitled.)* [*Loſs.*

2*dly*. When it follows *g*, where it ſerves only to harden the Syllable; as,

gueſs *plague* *fatigue*
guilty *tongue* *vogue*

Tho' *u* thus placed, is not always loſt; as, *anguiſh* ——— *languiſh*.

3*dly*. In the words,

buy *conduit*
build *circuit*, &c.

4*thly*. In, *Favour*, *Honour*, *Labour*.

Q. *Doth* u *ever end any* Engliſh *words?*

A. U ends no words but theſe four; as,

you *lieu*
thou *adieu*

The two laſt of which we have from the *French*.

Inſtead of final *u*, we put *ew*, or *ue*; as,

nephew *accrue*
ſinew *avenue*

* *U* is never written before *h*, *oo*, *v*, *u*, *w*, or *y*, but in *buy*, *Guy*, and *guy*, a Sea-Term.

Q. *How ſhall one certainly know where the ſeveral Vowels are to be pronounced ſhort, or long?*

A. It cannot be determined by any general Rules: This Knowledge is to be gain'd only by Cuſtom, and Practice.

Yet, from what has been aforeſaid, you may obſerve one Rule, which ſcarcely ever fails; *viz.*

That every ſingle Vowel, when a ſingle Conſonant only follows in the ſame Syllable, is ſhort; but when final *e* ſilent follows, is long; as,

Stăg	——	*Stāge*
thĭn	——	*thīne*
pĭn	——	*pīne*
nŏt	——	*nōte*
cŭr	——	*cūre*

The chief Exception to this, you may remember, was made by *i* and *o*, in ſome words which by Cuſtom are pronounced ſhort, tho' they have *e* final; as,

give
one, &c.

W.

Q. *What is obſervable of* W?

A. The Letter *w*, and *y*, were ſaid before, to be uſed ſometimes as Vowels, and ſometimes as Conſonants.

Q. *What*

Q. *What then do you obſerve of* w *Vowel?*

A. It cannot be the firſt Letter of a word, but ſtill follows *a*, *e*, or *o*, and unites with them into the Dipthongs *(aw) (ew) (ow)* ſometimes in the middle, but moſtly in the End of words; as,

awl	*dew-lap*	*Vow*
ſaw	*few*	*Vowel*

In Polyſyllables it generally has an obſcure Sound of *oo*, as, in *ſhadow*, *widow*,— and there is nothing elſe remarkable about it.

Y.

Q. *What is the Sound of* y, *as a Vowel?*

A. The ſame as that of *i*, and is of great uſe in the *Engliſh* Language, and chiefly ſerves for the ending of words: becauſe, no *Engliſh* words properly end in *i*, but *y* ſupplies ſuch as have its Sound in the End of them.——Sometimes, tho' rarely, *(y)* alſo is uſed as a Vowel, in the Middle of words.

Q. *Hath* y *any Difference of ſhort and long Sound?*

A. Y is ſometimes ſounded like *i* ſhort in the middle of words; as, [Y *Short.*

Cymbal, *Egypt*, *Hymn*, *Syſtem.*

Q. *Where is* i *ſounded long?*

A, 1. In Monoſyllables; as, [Y *Long.*

By *Sly* *thy*
dry *ſhy* *why*, &c,

2. When the Sound comes double, tho' in two diſtinct Syllables; as, *dying*, *frying*, &c.

3. In the End of Verbs; as, to *apply*, to *deny*.

Q. *Doth* y *ever change its Souud?*

Change.] A. 1. Sometimes it ſounds in the End of words like *ee*, without an Accent upon it; as,

Ally	*Mercy*	*Liberty*
Body	*Money*	*Dorothy*
holy	*formerly*	*Normandy*, &c.

2. After *a*, *e*, *o*, (as *w* does) it incorporates with them, and makes up the final Dipthongs, *ay*, *ey*, *oy*, and ſounds as *ai*, *ei*, *oi*.——

3. When *s* is added to *y* final, *y* is turned into *i*; as

cry —— *cries*
Army—— *Armies*

4. When alſo an ending Syllable is added to *y* final, it is turned into *i*, *empty--emptied*.

Unleſs *i* follows; as, *dry---dry-ing*.

* *Y* is never written before *ee*, *oo*, *u*, *w*, nor after them; except after final *w*, and theſe three words--*Bowyer*, *Lawyer*, *Sawyer*; and in the *Welſh* Names, *Godwyn*, *Gwynn*; *Wynn*, and in *Buy*, *Guy*, *guy*.

CHAP.

CHAP. XI.

Of the Sounds of double Vowels, called DIPTHONGS.

Q. I *Remember that you told me, that there were two ſorts of* Dipthongs, viz. pag. 4.

6 Proper	*ai*	and 10 improper	*aa*	*ie*
	au		*ea*	*oa*
	ee		*eo*	*oe*
	oi		*ei*	*ue*
	oo		*eu*	*ui*
	ou	or, *ow*		

To which the *Latin* Dipthong æ, and the *Latin*, or rather *Greek* one œ, being added, make 12.

Q. *I wiſh you wou'd give an Account of each.*

A. I will, and,

1*ſt. Of the Sounds of* Proper Dipthongs.

In the Account of ſingle Vowels, in the foregoing Chapter, I ſet them forth methodically under four ſeveral diſtinct Views; viz.

1*ſt.*

1*ſt.*	} as ſound-	}	ſhort
2*dly.*	} ing	}	long
3*dly.*	} as *changing*	}	Sound.
4*thly.*	} *loſing*	}	

I wou'd purſue the ſame Method in wh follows; but I am to tell you, that eve Dipthong, whether *proper*, or *impro* ſeems, in Quantity, to be naturally lon altho', when an Accent is not upon it, it ſometimes ſounded ſhort; as, in *billow*, *ney.*

I ſhall therefore take no notice of the with regard to the two former, but only the two latter Heads; *viz.*

Change and *Loſs* } of Sound in them.

I begin with the *Proper Dipthong.*

1. AI, or AY.

AI, or AY.] Q. *Why do you ſay* ai, ay? *are they the ſame?*

A. Both have the ſame Sound, altho', a different Situation.

1. *Ai* is uſed in the beginning, middle of a word; as,

aid---aim, brain---frail

2.

2. *Ay* is uſed in the end of the ſame Sound with *ai*, becauſe no *Engliſh* word ends in *i*, except the word *I*, (ſignifying my ſelf) nor doth *ai* begin any, except *ay* in *Ay me!* an Exclamation.

Q. *Doth* ai, *or* ay, *always keep a mixed Sound?*

A. No; for ſometimes it is turned into the Sound of *e* -- [*Change.* or *i* ſhort; as,

Fountain	ſounded	*Founten*
Mountain		*Mounten*
Villain		*Villen*
Captain		*Captin*
Chaplain		*Chaplin*
Curtain		*Curtin*

Sometimes into *e* long; as,

airy	ſounded	*é-ry*
dairy		*dé-ry*
deſpair		*de-ſpére*
delày		*de-lé*, or *de-léa*
ſtay		*ſté*, or *ſté-a*

* In *Hebrew* words, *ai* is, by ſome Grammarians, ſaid to continue a Dipthong, as it doth in *Engliſh*; —— But by others, that it is, in the Termination *aim*, divided into its two ſingle Letters, *á-i*, and to make two Syllables, becauſe the Original is *-jim*; as, *Kiriathá-im*, *Ramathá-im*, (except *Ephraim*).

And ſo in *Já-ir*, *Lá-ity*, *Moſá-ic*.

Q. *Is*

Loſs.] Q. *Is there ever any Loſs of Sound in* ai, *or* ai ?

A. A is loſt in *Calais* (ſounded *Callis*)
And *i*, in *Sinai* (ſounded *Sina.*)
ai in *Guaiacum* (—— *Guacum.*)
So, *y*, in *Mayor* (——*Máre.*)

2. *Au*, or *aw*.

Au, *or* Aw] Q. *What is the proper Sound of* au *and* aw ?

A. Au, and *aw*, uſually keep one and the ſame Sound, which is expreſs'd in the words *auſtere jack-daw.*

Q. *How are* au *and* aw *properly placed*

A. Au in the Beginning or Middle of words; as, *Authority*, *Aſſault* ; but never in the End, becauſe no *Engliſh* word ends in *u* ; and therefore, *aw* is there put inſtead of *au.*

as, *Claw*, *Law*, *Paw.*

And yet *aw* is ſometimes in the Beginning or Middle; as,

Awl, *awful*, *bawble*, *Strawberry.*

Change.] Q. *Is there ever any Change in* au ?

A. 1. In pure *French* words it is ſounded like *o* ; as, *Claude (Clode.)*

So in *Hautboys*, ſounded *Hoboys*
Hautgouſt, —— *Hogo.*

2. It ſounds *ou* in *Paul*'s Church, (i. *Poul*'s ; which word elſewhere has the natural Sound of its Dipthong ; as,

Pa

Paul --- and ſo, *Saul*.

3. Sometimes *au* is parted into two Syllables, and ſo ceaſes to be a Dipthong; and this often falls out in proper Names; as, *Archelá-us*, *Staniſlá-us*.

Q. *Doth* au *ever ſuffer any Loſs in its Sound?* [*Loſs.*

A. Sometimes it loſes that of *u*; as, in

Aunt, *Gauge* } found { *Ant*, *Gage*, &c.

3. Ee.

Q. *What is the proper Sound of* e? [Ee.

A. It is ſounded like the *French* i; as *ſee*, *ſeek*, *ſeem*.--- It does not begin any word, but *Eel*.

Q. *Doth it always retain its long Sound?*

A. It does; as, in *Creed*.

Q. *Is* ee *a Dipthong in all words?*

A. It is not; But, in *Hebrew* words, it is parted into two ſingle Vowels; as, *Be-erites*, *Be-erſheba*. [*Change.*

As alſo, in words compounded with *re* and *pre*; as,

re-enter	*pre-engaged*
re-eſtabliſh	*pre-eminence.*

Q. *Doth it ever ſuffer Loſs?* | *Loſs.*

A. In *Beelzebub*, it loſes the one *e*, and ſounds *Belzebub*.

4. Oi

4. Oi *or* Oy.

Oi, *or* Oy.] Q. *What is the Sound of* oi *and* oy ?

A. They have a peculiar Sound, expreſſible by no other Letters, from which they ſeldom vary ; as, in *boil*, *toil*.

Q. *Where are they properly placed ?*

A. Oi in the Beginning or Middle of words ; --- and *oy* at the End ; as,

Oil | *joy*
poiſe | *deſtroy*

Change.] Q. *Doth* oi *ever ſuffer any Change ?*

A. In ſome words, it has the Sign of *i* long ; as, *join*, -- *point*, -- *amount*.

Q. *How is* oy *pronounced in this Kingdom ?*

A. Oy, in the middle like *aw* ; as, in *Royal* -- ſounded *Raw-yal* ; where *y* being turned into a Conſonant, is joined to the next Vowel.

Q. *Is* oi *always a Dipthong ?*

Loſs.] *A.* It is not in words compounded with *con*, which leave out *n* ; as,

Co-ercion, *co-incide*.

Nor in words in *ing* final ; as,

dó-ing *gó-ing*

So, in *Stó-ic*.

5. Oo.

Q. *What is the Sound of* oo? [Oo.

A. Its proper Sound is expreſs'd in the words *cool*, *fool*.

And this Sound it generally retains in all words.

Q. *Where is it properly placed?*

A. No *Engliſh* word begins or ends with *oo*; except *oo* final in *too*; as, *too* much; and when *too* ſignifies *alſo*; and, in *Canoo*, *coo*, *Cuckoo* (or *Cuckow*) *woo* for (*woe*).

And it is ſcarcely, if ever, written before the Vowel *w*.

And but in very few words after it; as,

wood, *woof*, *wooll*.

Q. *Is the Sound of* oo *ever changed?*

A. 1. It is ſometimes changed into *u* ſhort; as, in [*Change.*

Foot	ſounded	*Fut*
Blood		*Blud*
Flood		*Flud*

2*dly*. As the Figure of this Dipthong often expreſſes the Sounds of other Letters, ſo, by the ſame original Errors of Pronunciation, other Letters expreſs the Sound proper to this Dipthong; as,

Cou'd, *wou'd*, *ſhou'd*.

And thus is it ſometimes expreſſed from ſingle *o*; as, in

Rome		*Room*
Tomb		*Toomb*
Womb	founded	*Woomb*
behove		*behoove*

Q. *Is* oo *always a Dipthong?*

A. It is not in words derived from the *Hebrew*, *Greek*, or *Latin*, wherein it is divided into two Syllables; as, *Bó-as*, *Bó-ótes*, *có-óperate.*

Loſs.] Q. *Doth* oo *ever ſuffer Loſs in Sound?*

A. It doth, in ſome words, loſe one *o*, and has the other *o* pronounced long; as, in *Door*, *Floor*, *Moor*, &c.

6. Ou *and* Ow.

Ou, *or* Ow.] Q. *What is the proper Sound of* ou, *or* ow?

A. As it is pronounced in *Houſe*, *Mouſe.*

Q. *Where are they properly placed?*

A. OU is placed in the Beginning or Middle of a word; as, *ounce*, *our*, *out*, *flour*, *bounce*, *fountain.*

except, *owl.*

Ow is moſt frequently placed at the end; as, *bow*, *enow*, *now.*

And ſometimes in the middle; as,

Bower, *Clown*, *drowſy*,
Bowſe, *down*, *carowſe*, &c.

Q. *Is* ou *ever final in an* Engliſh *Word?*

A. No,

A. No, except *thou*, and *you*, ſounded *yu*.

Q. *Doth* ou *ever ſuffer any Change* ? [*Change.*

A. Sometimes *ou* ſounds like *oo* ; as,

Soup —— *Soop*

So, *cou'd* *wou'd* *ſhou'd* | ſounded | *cood* *wood* *ſhood*

So, in words from the *French*; as, *amour*, *coupee*, *Louvre*, *Toulon*, &c.

Q. *Are not there ſome Words, in which* ow *hath a diſtinct Sound* ?

A. There are ; as,

Bow — to bend } ſounded pro-
Bowl — a Globe } perly.

But, *Bow* — to ſhoot } loſeth the Sound
Bowl — a Veſſel } of *w*.

Q. *Doth* ow *final ever loſe its Sound* ?

A. Sometimes its *w* is wholly ſunk ; as, in [*Loſs*

crow *know* *ſnow* } ſounded { *cro* *kno* *ſno*

2. And thus, ſome words in *ow* final, and obſcure, have *o* only ſounded ; as,

Arrow, *ſhallow*, *ſhadow*,
Billow, *Sorrow*, *Widow*.

3. Where the *w* ſeems to be put only for Ornament, and meerly to cover the Nakedneſs of ſingle *o* ; and this holds in moſt words of more than one Syllable.

4. *Ou* ſometimes ſinks its *o*, and ſounds the remaining *u* ſhort; as,

in	*adjourn*	ſounded	*adjurn*
	country		*cuntry*
	couple		*cuple*
	courteſan		*curteſan*
	couſin		*cuzin*
	piteous		*piteus*
	touch		*tuch*

5. Sometimes *u* long; as, in

rough	ſounded	*rugh*
youth		*yuth*

6. Sometimes the *u* ſounds like *eu*; as, in

you	ſounded	*yeu*
your		*yeur*

CHAP.

CHAP. XII.

II. *Of the Sounds of the* Improper DIPTHONGS.

Q. I *Remember you told me before, that a* Proper *Dipthong makes a mixed Sound of two Vowels; but that an* Improper *one, ſounds but one of its Vowels. Pray, what is the Uſe of writing two Vowels, when but one of them is pronounced, and why is it called a Dipthong at all?*

Pag. 4.

A. It is probable, that formerly each Vowel had a ſhare in the Sound; but that Negligence, and Corruption of Pronunciation hath wholly ſilenced one of them.

Cuſtom hath made it neceſſary to write both Vowels; the former of the two generally (tho' not always) prevails in giving the Sound of a Syllable; and yet the latter Vowel, which loſes its Sound, ſerves either to lengthen the Syllable, or to alter the Sound of the other; as,

e in *People* ---- *Peeple.*
o in *groan* ---- *grone.*

And therefore, tho' the Improper Dipthongs loſe the Sound of one of their two Vowels, yet, becauſe they have both written, they are called Dipthongs.

Q. *Pleaſe to give an account of the Sounds of the* Improper Dipthongs *in particular.*

A. I muſt firſt tell you, that I cannot order what I am to ſay of theſe, in the ſtrict Method with that of the ſingle Vowels; *viz.* of

1. *Short* and
2. *Long* } Quantity.
3. *Change* and ——— } of Sound,
4. *Loſs* ———

1ſt. Becauſe all of them ſuffer Loſs therein, and therefore the *4th* Head needs not be mentioned.

2dly. Every one of the firſt three does not come under Obſervation in each improper *Dipthong*; and when any two of thoſe three do, they, according as they come in, whether ſingly or together, they only muſt be mentioned, to prevent Repetition.

I ſhall now proceed to the Remarks I have upon each Improper *Dipthong*.

1. Aa.

Q. *How is* aa *ſounded?*

A. Aa is ſeldom in any but foreign Aa.] Words only, and thoſe Proper Names alſo, and ſounds as ſingle *a*; as,

Aaron	ſounded	*A-ron*
Baalam		*Ba-lam*
Canaan		*Ca-nan*
Iſaac		*I-ſac*

2. Ea.

Q. *How many ways is* ea *ſounded?* [Ea.
A. Four.

[*A. ſhort.*] 1. *Ea* is ſounded like *a* ſhort; as,

Hearken } ſounded { *Hărken*
Heart } { *Hărt*

And the Derivatives of *Heart*; as,
hearty, —— *heartleſs*, &c.
And ſo in the Compounds; as, *heart-burning*, *faint-hearted*, &c.

2. Like *e* ſhort, in the middle of ſome Monoſyllables; as,

Breadth	*dread*	*Earl*	*lead*
Breaſt	*dearth*	*Earth*	*leap*
dead	*death*	*Head*	*Pearl*
dealt			*Realm*, &c.

And in the middle of ſome Diſſyllables; as,

already	*feather*	*meaſure*	*Seamſtreſs*
earneſt	*meadow*	*peaſant*	

3. By *e* long; in the middle of theſe words.

bead	*deal*	*retreat*
beam	*heath*	*ſeam*
	heathen	

[*Long.*

And in a few Monoſyllables; as,

flea	ſounded	*flé*, *yea---yé*
plea		*pé*
tea		*té*, &c.

In the middle of ſome Diſſyllables; as,
arrear —— *conceal*

Q. *Doth*

Q. *Doth* ea *ever change its Sound?*

Change.] *A.* Sometimes into *ee*; as,

appear clear, ſwear, year,
bear ſhear, tear &c.

Q. *Is* ea *always uſed like a* Dipthong?

A. Its Vowels are ſometimes divided into two Syllables;

1. In *Hebrew* Words; as,
   Kadeſh-Barne-a
   Kiriath-Je-arim.
2. In *Greek* Words; as,
   Ceſare-a, The-atre.
3. In *Latin* Words; as,
   Be-atitude -- Nauſe-ate
   Cre-ate -- Cre-ator

   Except, *Crea-ture.*
4. In ſome *Engliſh* Words; as,
   miſcre-ant, venge-ance
5. In Words compounded with *pre*; as,
   Pre-adamite, Pre-amble

3. Eo.

Eo.] Q. *How doth* eo *ſound?*

E *Short.*] *A.* 1. Like *e* ſhort; as,

in { *feoffee* / *jeopardy* / *Leonard* / *Leopard* } ſounded { *feffee* / *jeppardy* / *Lennard* / *Leppard.*

E *Long.*] 2. Like *ee* long; as, in
People ——— *Feod.ry.*

O *Short.*] 3. Like *o* ſhort; as, in
George, Geometry, Geography, &c.

4. Eu

4. Eu *or* Ew.

Eu *or* Ew.] Q. *What is the Sound of* eu *or* ew ?

A. 1. Like *u* long ; as, [*Change.*

deuce	as if	*duce*
pleuriſy		*pluriſy*
blew		*blu*
jewel		*juel*

2. *Ew*, in ſome words ſounds like *o* long ; as,

ſhew	*ſho*
ſhrew	*ſhro*
ſhrewd	*ſhrode*
Shrewsbury	*Shroſebury*

Q. *Is* eu *always a Dipthong* ?

A. It is ſometimes parted into two ſingle Vowels ; as,

Zaché-us --- *Bartimé-us*

5. Ei *or* Ey.

Ei & Ey] Q. *What is the proper Sound of* ei *or* ey ?

A. As in the Words *eight*, *height*, *ſleight*, *hey day !*

Q. *Are they always ſounded ſo ?*

A. No ; for, in moſt words *ei* and *ey* are ſounded like *e* long ; as, [*Change.*

deceit

deceit	*key*
feign	*convey*
either	*obey*
veil	&c. except *Eye.*

Ey, in ſome words, ſounds like final *y* ſhort; as,

Angleſey	*Honey*
Balconey	*Ramſey*

And hence it is cuſtomary in many ſuch words to omit the *e*; as, *Country*, *Hony*.

Q. *Is* ei *always a Dipthong?*

A. When it is compounded with *re*, it divides its Vowels into two Syllables; as,

ré-imburſe, *ré-iterate.*

And ſo in *Dé-iſt*, *Athé-iſm*
Dé-ity, *Polythé-iſm.*

6. Ie.

Q. *How is* ie *ſounded?* [Ie.

A. 1. Like *e* ſhort in the middle of ſome words; as,

fierce	ſounded	*ſerce*
pierce		*perce*

2. Like *ee* long; as,

Atchievement	*Caſhier*
belief	*Chief*
believe	*Cieling*
beſiege	*even*
bier	*evil*
brief	*field*

fiend

fiend	*Prieſt*
frontier	*relief*
grief	*relieve*
grieve	*reprieve*
grievance	*ſhield*
grievous	*ſhriek*
lief	*ſhrieve*
liege	*Thief*
Muletier	*Thieves*
piece	*thievery*
Piedmont	*yield*

3. Like *i* ſhort, at the end of ſome words; as,

buſie, *craſie*, *Gypſie*.

4. And like *i* long at the end of ſome other words; as,

crucifie, *dignifie*.

In both ſorts *e* final is ſilent, as if not written at all.

Hence it is uſual to write *y*, inſtead of final *ie*, (becauſe no *Engliſh* word ends in *i*, except *I* (myſelf) as aforeſaid;) as,

buſy, *craſy*, *Gypſy*.

Q. *Is* ie *always a* Dipthong? [*Change.*

A. It is not in *Hebrew* words;

Abi-ézer, *Eli-ézer*.

Nor in words derived from *Latin*, becauſe it is not a *Latin* Dipthong; as,

cli-ent	*qui-et*	*ſoci-ety*
ori-ent	*ſci-ence*	*tranſi-ent*, &c.

Nor in words in *er* final; as,

Di-er

Di-er, *Carri-er*, *Clothi-er*.

Nor in words ending in *ed* and *eth*; as, *di-ed*, *appli-eth*,

7. Oa.

Oa.] Q. *How is* oa *ſounded?*

A. 1*ſt.* Moſtly like *o* long; as,

Boat	*doat*
Coat	*Goat*

Change.] 2*dly.* Like *au*; as, in *Bread*, *abroad*, *groat*.

And in *Goal*, now written *Jail*.

Oa is never final in an *Engliſh* word.

Q. *Is* oa *always a Dipthong?*

A. It is ſometimes parted; as,

1*ſt.* In *Hebrew* words; thus, in

Zó-an	*Gilbó-a*
Zó-ar	*Abinó-am*

2*dly.* In words compounded with *con*, or *co*; as,

Có-adjutor, *có-alition*, *có-agulate*.

8. Oe.

Oe.] Q. *What is the Sound of* oe?

A. Oe is either an *Engliſh*, or a *Greek* Dipthong.

Oe, as an *Engliſh* Dipthong, is generally final, and ſounds *o* long; as,

doe *ſloe*
foe *toe* } with final *e* ſilent.

And

And ſometimes like *oo*; as, *ſhoe*, *woe* (to make Love) which laſt word ſome write with *oo*; as, *woo*; But, for Diſtinction, it wou'd be better to add *e* ſilent to both in *oo*; as, *ſhooe*, *wooe*.

9. Ue.

Q. *How doth* ue *ſound?* [Ue.

A. Like *u* long; as,

accrue	*due*
cue	*purſue*

There are ſome few words, wherein *ue* is ſounded as one Syllable, and as if written with *e* only; as,

Guelderland	ſounded	*Gelderland*
Guerdon		*Gerdon*
Guerkin		*Gerkin*

And *gueſs*, wrongly written for *gheſs*.

Ue, after *g*, ſerves only to harden *(g)* and to lengthen the foregoing Syllable; as,

Apologue	*dialogue*	*prorogue*
Collegue	*fatigue*	*vogue*

Q. *Is* ue *alwaye a Dipthong?*

A. In many words, its Vowels are parted, and do make two Syllables; as,

afflu-ence, *cru-elty*, *gru-el*.

10. Ui.

Q. *What is the Sound of* ui? [Ui.

A. 1*ſt.* *(I)* ſhort; as, in [I *Short.*

Biſcuit

Biſcuit, *Guilford*, *build*, *rebuild*, &c.

I *Long.*] 2*dly.* *(I)* long; as,
beguile, *diſguiſe*
guide, *quite*, &c.

U *Long.*] 3*dly.* *(U)* long; as,
bruiſe, *fruit*, *recruit*, &c.

Loſs.] 4*thly.* *(U)* is ſometimes loſt; as,
Conduit, *guiſe*, &c.

Q. *Is* ui *always a Dipthong*?

A. In many foreign words it is not; as,
genuine, *gratuity*
fruition, *puiſſant*, &c.

11. Æ.

Q. *What is the Sound of the* Improper Dipthong *Æ*?

A. *(Æ)* is a *Latin* Dipthong, and ſounds like ſingle *E*, and yet the Vowel *a* is ſtill retained in Proper Names.

12. OE.

Q. *What Sound has the* Greek *Dipthong*, OE.] OE?

A. This Dipthong *oe*, or, (as uſually written) œ, has alſo the ſame Sound with the *Latin* *æ*; *viz.* *(e)* as,
Oeconomy, *Oedipus*
Phœbus, *Phœnix*

And, tho' Proper Names are written with *æ*, and œ, yet common Names are written with *e* only; as,

Equity

Equity	written with	*Æquity*
Precedent	ſingle (*e*) tho'	*Præcedent*
Comedy	they come	*Comœdia*
Tragedy	from——	*Tragœdia*

CHAP. XIII.

Of the Sounds of Conſonants; and Firſt of Single Ones.

Q. *HAVE the* 21 *Single Conſonants any Varieties, or Difficulties in their Sounds?*

A. Some of them have more Varieties of Sound, ſome leſs, and ſome do quite loſe their Sound.

I ſhall therefore conſider them, as they lie in their alphabetical Order; the firſt then I am to mention, is the Conſonant

B.

Q. *What is obſervable of* B? [*Loſs.*

A. Some Words ending in *mb*, quite loſe the Sound of *B*, and are pronounced ſhort; as,

dumb		*dum*
crumb		*crum*
lamb	ſounded	*lam*
plumb		*plum*
thumb		*thum*

And ſome do ſo with *bt* final, or middle;

debt		*det*
doubt	ſounded	*dout*
debtor		*dettor*
ſubtil		*ſuttle*

B final, ſometimes loſes its Sound, and, like final *e* ſilent, ſerves only to lengthen the foregoing Vowel; as,

climb		*clime*
comb	ſounded	*come*
coxcomb		*coxcombe*

C.

Q. *How many Sounds hath* C?

A. Two; a ſoft Sound, like *S*, in *Cedar*; and a hard one, like *K*, in *Cat*.

C *Soft.*] Q. *Where is* c *to be ſounded ſoft?*

A. 1. Before *e*, *i*, and *y*; as in *Cement*, *City*, *Cypher*.

And ſo, before *ee*; as, *exceed*.

Except, *Aceldama*, *Cenchrea*.

And *Cis*, otherwiſe written *Kiſh*.

2. *C* is ſounded ſoft alſo before an Apoſtrophe (or (') *Comma* above a word) denoting

ing the Abſence of *e* (or as if *e* were writ- before a Conſonant, and yet ſilent) ; as,

danc'd	for	*danced*
plac'd		*placed*

Q. *There being no Difference in the Sound of* ſ, *and* c *before* e, i, *and* y, *how may it be known when to write the one, and when the other?*

A. This is one of the hardeſt Things in the *Engliſh* Tongue ; and there are no certain Rules for the Purpoſe ; But, by the following *Obſervations*, the Difficulty will be pretty well removed.

Obſerv. 1.

Moſt Words beginning with the Sound of *S*, before *e*, *i*, and *y*, muſt be written with *S* ; except theſe with *C* before *e*, *i*, and *y* ; as, 1*ſt*. *C* before *e* ; as,

Ceaſe	*centinel*
Celandine	*centory*, or
celery	*centaury*
celebrate	*centurion*
celerity	*century*
celeſtial	*cephalic*
celibacy	*cere-cloth*
cell	*ceremony*
celſitude	*certain*
cement	*certificate*
cenſe	*cerulean*
cenſure	*ceruſs*
cent	*ceſs*
centaur	*ceſſation*
center	*ceſſion*

And theſe Proper Names.

Cecrops	*Cerinthus*
Celſius	*Ceres*
Cephas	*Cæſar*
Cerberus	

2*dly*. *C* before *i*; as,

Cicatrize	*Cinqueports*
Cicely	*cinnamon*
cieling	*cinquefoil*
cichory	*cion*
cinder	*cipher*
cinnabar	*circle*

All Compounds of *circum*; as,

circumciſe	*citron*
ciſtern	*city*
citadel	*cives*
cite	*civet*
citizen	*civil*

And theſe Proper Names; as,

Cicero	*Cimmerians*
Cecilia	*Circe*
Cilicia	*Cirenceſter*
Cimbrians	*Ciſtertian*

3*dly*. And alſo theſe are excepted, with *c* before *y*; as,

Cybele	*Cynthia*
cycle	*Cyprian*
cygnet	*Cypreſs*
cylinder	*Cyrene*
cymbal	*Cyril*
cynic	*Cyſticks*

Obſerv.

Obſervat. 2.

The *Sound* of *ſ* in the middle of Words is uſually written with *s*; except,

acerbity
acetoſity
adjacent
anceſtors
antecedent
artificer
cancel
cancer
beneficence
chancel
conceal
concede
conceit
concert, (harmony)
concenter
concern
chalcedony
conceit
conceſſion
deceaſe
deceit
December
decennial
decent
deception
exceed
excel
except
exceſs
grocer
imperceptible
incapacity
incendiary
incenſe
inceſſant
inceſt
innocent
intercede
intercept
larceny
macerate
magnificent
mercenary
mercer
mercy
munificent
neceſſity
necromancer
ocean
parcel
precede
precept
predeceſſor
ſaucer
ſincere

ſincere *Macĕdon*
ſorcerer

Before *i* in the middle; as,

acid *excite*
accident *excruciate*
ancient *explicit*
anticipate *facil*
artificial *felicity*
aſſociate *facetious*
audacious *forcible*
benefice *gracious*
calcine *implicit*
capacious *inauſpicious*
council *incapacity*
conciſe *incident*
cruciate *incircle*
crucible *inciſion*
crucifix *incite*
decide *invincible*
decimal *judicious*
decipher *loquacity*
deciſion *medicinal*
deficiency *multiplicity*
delicious *municipal*
docible *Nuncio*
efficacious *officious*
eſpecially *pacify*
exception *parſimony*
exerciſe *parricide*
exciſe *participate*
exciſion *pencil*

per-

perſpicacious	*ſagacious*
pertinacious	*Sicily*
pervicacious	*ſimplicity*
precinct	*ſociety*
precious	*Socinians*
precipice	*ſoleciſm*
preciſe	*ſolicit*
prejudicial	*ſpacious*
proficient	*ſpecial*
pronunciation	*ſufficient*
provincial	*ſupercilious*
rapacious	*ſuſpicious*
ratiocination	*tacit*
reciprocal	*veracity*
recital	*vivacity*
reconcile	*voracious*
rouncivals	

So Words ending in *tiſm* ; as, *Angliciſm*, *Galliciſm*, *Turciſm*, &c.

Obſerv. 3.

Moſt Words *ending* in the Sound of

ACE	*OICE*
ECE	*UCE*
ICE	

are to be written with *CE*, not *SE*.

Except--	
abaſe	*amuſe*
abſtruſe	*debaſe*
baſe	*decreaſe*
caſe	*geeſe*
ceaſe	*imbaſe*

increaſe

increaſe	*diſuſe*
mortiſe	*excuſe*
Paradiſe	*louſe*
profuſe	*refuſe*
promiſe	*uſe*
Recluſe	*cloſe*
treatiſe	*looſe*
abuſe	

Obſerv. 4.

Moſt Words ending in

ance *once*
ence *unce*
ince

are to be written with *c* between the and *e*.

Except,

denſe	*tenſe*	*ſuſpenſe*
diſpenſe	*intenſe*	*ſenſe*
immenſe	*propenſe*	
incenſe		

Obſerv. 5.

Moſt Words ending with the Sound of or *ſe*, are to be written with *cy*.

Except,

apoſtaſy	*curteſy*
buſy	*exſtaſy*
controverſy	*eaſy*

epilepſy	*pleuriſy*
frenſy, or	*poſy*
frenzy	*purſy*
gypſy	*queaſy*
greaſy,	to *propheſy*
hereſy	*clumſey*
hypocriſy	*kerſey*
jealouſy	*malmſey*
leproſy	*tolſey*
palſy	*whimſey*

Obſerv. 6.

Moſt Words ending in the Sound of *arce*, *erce*, *orce*, *urce*, are to be written with *ſ* betwixt *r* and *e*.

Except.

amerce	*fierce*	*ſcarce*
divorce	*force*	*ſource*
farce	*pierce*	

After *ou*, *ſ* ſoft is to be written, and not *z*; as, in the Nouns, *Houſe*, *Mouſe*.

Unleſs *n* be put between them, and then *z* is to be written; as,

bounce, *flounce*, *ounce*, &c.

N. B. In moſt Words, *ſ*, between two Vowels, has the Sound of *z*; as, in the Verbs——

	houſe		*houze*
to	*mouſe*	ſounded	*mouze*
	rouſe		*rouze*

Except thoſe mentioned in the Rule about *ace*, *ece*, *ice*, *oice*, *uce*.

Q. *Where*

Q. *Where is* c *ſounded hard ?*

C *Hard.*] *A.* Before *a*, *o*, *u*, *l*, and *r* ; as,

can, *coſt*, *cup*, *clear*, *creep*.

And ſo, before *oo* ; as, *cool*.

N. B. The natural, and genuine Sound of *c* is hard, like that of *k* ; and the ancient *Saxons* did always pronounce it ſo, altho' we often pronounce it like *ſ*.

Change.] The *French* ſometimes pronounce *c* ſoft like *ſ*, even before the Vowels *a*, *o*, *u*, and then they have a Tail below it ; as,

forçat	-- a Galley-ſlave	is ſounded—	*forſat*
garçon	-- a Boy		*garſon*
ſçu	-- known		*ſu*

Q. *How is the hard* c *written befre* e, i, n, *and* o ?

A. Always with *k* ; as,

keep, *kill*, *knack*, *know*.

But, before all other Letters, with *c* ; as,

character, *cringe*, *corn*,
clear, *card* *curb*.

C is put before *k*, in ſhort Syllables ; as,

*	*crack*	inſtead of	*crak*
	neck		*nek*
	ſtick		*ſtik*
	block		*blok*, &c.

But it is not to be written between two Conſonants ; as, *think*——not *thinok*.

Except, before *h* ; as, *clinch*, *ſtench*.

C ſound

C ſounds ſtrongly, like double *kk*, in theſe four Words; *viz.*

decad *decalogue*
placard *vicar*

Q. *Doth* c *ever loſe its Sound?* [*Loſs.*

A. It quite loſes its Sound, as in the Words at the * before.

Alſo in theſe Words; *viz.*

ſchiſm	ſounded	*ſizm*
verdict		*verdit*
indictment		*inditement*
victuals		*vittles*
victualler		*vitler*
perfect		*perfit*
perfected		*perfited*
perfectneſs		*perfitneſs*

And yet it is ſounded in *perfection*, and *perfective*.

D.

Q. *What is obſervable of* D?

A. The Termination *ed* is often ſhortned into *t*; as, [*Change.*

burned	into	*burnt*
choaked		*choakt*
ripped		*ript*
toſſed		*toſt*

* Thus, in the *North* of *Ireland*, is *ed*, of ſeveral Verbs and Participles, pronounced, tho' not ſo uſually in other Parts; as,

kill't | for | *kill'd*, or killed
rul't | | *rul'd*, or ruled

* This ſhortning is not to be uſed, when any Word in *d* or *t* final, takes the Termination *ed* after it; as,

land---landed, (not) *land'd.*
part---parted (not) *part'd.*

2. * Nor even when *d* or *t* follows it in the next Word; as,

A Boy hath { *learned*, not, *learn'd* } Decency.
A Boy hath { *learned*, not *learn'd* } to read.

And the Reaſon for both Remarks is the ſame; becauſe it is ſcarce poſſible to pronounce final *d* or *t* in the ſame Word; and not eaſy to do it before the ſame in a following Word.

Loſs.] Q. *Is ever the Sound of* d *loſt?*

A. It is not ſounded; as,

Ribband, *Wedneſday*, *Grand-dame* } pronounced { *Ribbin*, *Wenſday*, *Grannam* &c.

F.

Change] Q. *What is obſervable of the Conſonant* F?

A. I.

A. 1. *F*, in the Word *of*, is ſounded ſtrong, like *v*; as, the *Lord Mayor of* (ov) *Dublin.*

But *off* (at a Diſtance) is ſounded with a ſtrong Aſpiration only; as,

to | *break* / *carry* / *keep* | *off* (as if it were *oph.*

2. *F* is, in the plural Number, actually changed in *v*, and hath its Sound; as,

Life	*Lives*
Wife	*Wives*

F is never ſilent, but in

Bailiff / *Maſtiff* | ſounded | *Bailee* / *Maſtee*

Fv, or *vf*, are never written together.

G.

Q. *How many Sounds hath* G?

A. It, like *C*, hath two Sounds; one ſoft, and the other hard.

Q. *Where is* G *to be ſounded ſoft?* [G *Soft.*

A. (*G*) is uſually ſounded ſoft before *e*, *i*, and *y*; like (*je*) and (*ji*); as,

Danger	*Gin*
Gentile	*Ginger*
Gentle	*Gypſy*

Q. *Is* g *ever ſounded ſoft before a Conſonant?*

A. As was before ſaid of *(c)* whenever it goes before an Apoſtrophe, where *e* is cut off, is to be ſounded ſoft; as if *e* were written; as,

raged	*rag'd*
changed	*chang'd*

Q. *Are there not ſome Exceptions?*

A. Yes, there are three Sorts of Exceptions; as,

1. All Proper Names in the Bible have g before *e* and *i* ſounded hard; becauſe they are always ſo pronounced in their Originals; as,

Geba	*Gilboa*
Gethſemane	*Gihon*

Except a few of our Proper Names; as,

Geoffry	*George*
Giles	*Ægypt*

And all *French* Words, wherein *g* is ſounded *(je)* ſoft.

2. Alſo in theſe Proper Names; as

Argyle	*Gilman*
Gelderland	*Gilbert*
Gibbons	*Seager*
Gibſon	

3dly. G before *e* is hard in certain Verbs and common Nouns; as,

anger	*conger* (eel)
auger	*eager*
beget	*exegetical*
begin	*finger*

forget

forget	*monger*
geer	*linger*
geese	* *finger*
geld	*target*
get	*together*
gewgaws	*tyger*
hanger	*winged*
hunger	*wringeth*
linger	*wrongeth*
longer	*wrongs*
mauger	*younger*
or, *maugre*,	
i. e. *malgré*	

* A *fing-er* (with a Voice) and a *fin-ger* by the Fire; a *fwing-er* (on a Rope) and a *fwinger*, a great Lye, muſt be diſtinguiſh'd by the Senſe.

G before *i* is hard in theſe Words; as,

begin	*gilt*
begirt	*gilder*
forgive	*gimlet*
gibberiſh	*gimp*
gibble gabble	*gird*
giddy	*girder*
gift	*girdle*
gil	*girl*
gig	*girt*
giggle	*girth*
giglet	*give*
gills	*gittern*
gild	*Gizzard*, &c.

G ſometimes ſounds ſoft, like *dg*; as,

agil	*frigid*
college	*legerdemain*
digit	*magic*
fragil	*pigeon*
flagelet	*Roger*

* *N. B. D* before *g* always ſoftens the Sound of G.

G *Hard.*] Q. *Where is* g *uſually ſounded hard?*

A. Always before *a*, *o*, *u*, *l*, *r*, *oo*, and alſo, at the End of a Syllable, or a Word; as, *garment*, *gone*, *gun*, *glaſs*, *grow*, *ſing*, *bringing*, *longing*, *good*.

So, in

bag	unleſs ſoftened by *d* and final *e*; as,	*badge*	vid. * above.
hug		*huge*	
log		*lodge*	
rag		*rage*	

Gue is put for *g* hard, as, in

Catalogue	*Prologue*
Collegue	*prorogue*
Epilogue	*Rogue*
Dialogue	*Synagogue*
Harangue	*Theologue*
Fatigue	*Tongue*
Intrigue	*Vogue*
Plague	

* Whenever two gg's come together, they are hard, altho' *e*, *i*, or *y* follow them; as, *exaggerate*, *exaggeration*, *ſtagger*, *ſwagger*.

Q. *What Conſonant may follow* g *in the ſame Syllable?*

A. H, *l*, *n*, *r*, which make the g hard; as, *gheſs*,

gheſs, glad, gnoſtic, great.

* If the Primitive Word end in *g* hard, all Words thence derived do the ſame; as, *Dog, dogged*, &c.

Q. *Is the Sound of* g *ever loſt?* [*Loſs.*

A. 1. *G* before *n* final, is generally ſilent, and ſerves only to lengthen the Vowel before it; as,

deign *ſign* *enſign* *malign*
reign *aſſign* *condign* *ſovereign*, &c.

2. In the middle; as,

arraign *foreign* *recogniſance*,
bagnio *cogniſance* &c.

3. In foreign Words; as,

Seignior		*Senior*
Seraglio		*Seralio*
Oſtiglia	ſounded	*Oſtilia*
Bulloign		*Bulloin*
Eſſoign		*Eſſoin*

Q. *Is* g *any where elſe ſilent?*

A. *G* is ſilent in

gnat		*nat*
guaw		*naw*
gnaſh	ſounded	*naſh*
gnomon		*nomon*
phlegm		*fleme*

* *N. B. Gk*, or *kg*, are never written together.

H.

Q. *Some ſay that* h *is not a Letter; pray, what do you think of it?*

A. H

A. H, Tho' excluded from the Number of Letters, by the old Grammarian *Priſcian*, and, upon his Authority, by ſome of our Moderns, is certainly to be reckoned as a conſonant-Letter.

Becauſe it is only a puſh of the Breath from the Throat, through the Mouth, without ſtriking upon any of the Organs therein, they ſay it is a meer Aſpiration (or Breathing only) and not a Letter at all.

They might perhaps, with as good reaſon, ſay, that the broad ſounded *a (aw)* is no Letter, becauſe *it* alſo is formed only in, and proceeds from the Throat, and does not ſtrike any other Organ.

In the *Greek*, it anciently had the very ſame Character, which we uſe, tho' now written like an inverſed Apoſtrophe (') thus, ἑκατον was formerly written Ηέκατον, *Hékaton*.

In the *Hebrew* Alphabet there are two Characters, which are meer Aſpirations, and yet reckon'd neceſſary, and diſtinct Letters; as ה = double *hh*, and ח = to our ſingle *h*.

And, altho' this latter hath not a Sound ſo clear and diſtinct, as thoſe of other Conſonants, yet, it certainly hath an obſcure Sound of its own; ſince it is plain, that it mightily enforces that of each Vowel.

For, being placed after *w*, it is ſtrongly pronounced before *w*; thus,

when, *white* } found { *hwen*, *hwite*

And

And *k*, before *n*, borrows its Sound; as,

knave		*hnave*
knight	found	*hnight*

And, that *h* is a Conſonant Letter, and neceſſary, is farther evident from the following Words; as,

hand	now, if *h* be left out of theſe	*and*
hare	Words, both the Sound and	*are*
hell	Signification of them will	*ell*
hill	be alter'd, and will become	*ill*
hope	quite different words; as,	*ope*

Q. *Where is* h *uſually placed?*

A. It hath, like the other Conſonants, many and various Situations; but will not admit *i* or *u* before it in the ſame Syllable; as we may ſay, *ah*, *eh*, *oh*, but not *ih*, *uh*.

H is not written before any Conſonant, but *t* final; as, *Knight*, *Light*.

Q. *Is the Sound of* h *ever loſt?* [*Loſs.*

A. H final, having *t*, or *c*, or *tc* together before it, keeps its Sound; as,

hath, *ſuch*, *ſnatch*;

But, if it be alone, it loſeth its Sound; as,

Catarrh, *Myrrhe*, *Rhine*, *Rheniſh*.

Q. *Is* h *ſounded in all other Places?*

A. It generally is; except in theſe Words; *viz.*

Anthony	*Dorothy*	*honeſt*	*Schedule*
Aſthma	*Eſther*	*humble*	*Thomas*
Choler	*Heir*	*humour*	*Thoulon*, (thers.
Chronicle	*Honour*	*John*	and ſome o-

J.

Q. *What is obſervable about the Conſonant* j?

A. It always begins a Syllable---- is ever placed before, never after a Vowel in the ſame Syllable, and has an unvaried Sound, as being pronounced every where like ſoft *g*, in *Ginger*.----But when the ſoft *g* is final, it is expreſs'd by *g*, with ſilent *e* after it; as, *rage*, *ſage*, *wage*, &c. or, with *dg*; as, *knowledge*, &c.

All Words, beginning with this ſoft Sound before *a*, *o*, and *u*, are to be written with *je*.———

And ſo are all Proper Names derived from the *Greek* and *Hebrew*.

Many Words, which now begin with a *g*, were originally ſpelt with *j*; as, *Jentleman*, not *Gentleman*, and ought indeed, ſtill to be ſo written, to avoid Confuſion in ſpelling;--

Dr. *Wallis* ſays, that this Sound of *j*, is compounded of the Conſonants *dy*, for

jar	found	*dyar*
joy		*dyoy*
gentle		*dyentle*
lodging		*lod-ying*

N. B. In *Ireland*, many Perſons are apt to pronounce

due	as if	*jew*
duty		*jewty*

Biſhop

Biſhop *Wilkins* ſays, that *j* is a Compound of *d* and *zh*——— That it has the Sound of *d*, is plain, for bid a young Child, that begins to ſpeak, ſay *John*, it will ſay *Don*.

N. B. That *j* is ſeldom written before *e*, and never before *ee*, *i*, or *y*, unleſs in *jeer*.

That *g* and *j* are never written before any Conſonants in the ſame Syllable, nor *j* ever after any.

That *j* is never written at the end of a Word, or Syllable.

Hi is writ in *Hierom*, but pronounced *Jerom*.

K.

Q. *What is obſervable of* K?

It begins all Words of a hard Sound before *e*, *i*, and *n*; as, *keep*, *kill*, *knock*, *knife*, *know*, &c.——— And, it is never put before any Conſonant but *n*; and even that with ſo much Conſtraint, [*Change.* that it always changes its Sound for that of *h*; as before in *knight*, for *knight*.

If the Sound of *k* is at the Beginning of any Word, or Syllable, before *a*, *e*, or *u*, it is expreſſed by *c*.

K is loſt, when *c* goes before in the ſame Syllable; as, [*Loſs.*

back.

back	*dock*
clack	*lock*, &c.

L.

Change. Q. *What is obſervable of the Sound of* L ?

A. It is ſometimes ſounded like *rr*; as, in the Word *Colonel*, ſounded *Curronel.*

Loſs. Q. *Is* l *ever left out in Pronunciation ?*

A. It is often left out ; as, in

almoſt		*amoſt*
balk		*bauk*
Briſtol		*Briſto*
calf		*caſe*
calk		*cauk*
chalk		*chauk*
chaldron		*chaudron*
Chelmsford		*Chemsford*
falconer		*fawkner*
folk	ſounded	*foke*
Holburn		*Hoburn*
Kenelm		*Kenem*
Lincoln		*Lincon*
Malkin		*Mawkin*
Malmſey		*Mamſey*
Norfolk		*Norfok*
Pſalm		*Pſaum*
qualm		*quawm*
Salmon		*Sammon*
Salve		*Sawve*

ſtalk	}	*ſtauk*
talk		*tauk*
Suffolk	} ſounded	*Suffok*
walk		*wauk*
yolk	}	*yoke*, &c.

L, is doubled in Monoſyllables ; as,

well, *tell*, *mill*, *will*, &c.

But, in Polyſyllables, a Word always ends with a ſingle *l* ; as,

angel *hurtful*
Babel *dutiful*

L, is not to be doubled in

alway *although*, &c.

But, it is doubled in Words accented on the laſt Syllable, which are excepted from the Rule above ; as,

inſtall, *recall*, *inroll*, &c.

M.

Change.] Q. *What do you obſerve about* M ?

A. M ſounds like *n*, in

accompt *account*

* No Word of two or more Syllables ends in *um* ; and yet, by an odd Affectation, many Perſons pronounce ſome Words in *em*, with a corrupt ſhortning of *them* into *um* ; as, inſtead of

correct *them*	}	they ſay	}	correct *um*
bleſs *them*				bleſs *um*

which is an abſurd, and abominable way of Expreſſion, as ſounding like *Latin* Words.

N.

[*Loſs.*] Q. *What Words leave out* n *in Pronunciation?*

A. Autumn	found	Autum
column		colum
condemn		condem
contemn		contem
damn		dam
kiln		kil
limn		lim
ſolemn		ſolem

P.

Q. *In what Words is* p *written and not ſounded?* [*Loſs.*

A. P is written, but not ſounded, in

Pſalm		*Salm*, or *Saum*
Pſalter		*Salter*
Pſalmiſt		*Salmiſt*
Receipt		*Receit*
Accompt		*Accomt*, or *Ac-*
tempt	ſounded	*temt* (*count*
attempt		*attemt*
ſumptuous		*ſumtuous*
Sympſon		*Symſon*
empty		*emty*
ſumpter		*ſumter*

Q. *What*

Q. *What other Words have* p, *which is not ſounded ?*

A. Aſſumption
Redemption
Preſumption
preſumptuous
contemptuouſly
conſumptive
preſumptive
And the like.

Q.

Q. *How is* q *ſounded ?*

A. Kue, or *que*, and hath always *u* after it.

It ends no Words without an *e* after it, and that but in a few Words of *French* Termination ; as,

antique
barque
catholique
cinque
oblique

} In which the *q* ſounds like *k*, and muſt be ſo pronounced.

[*Loſs.*

Q is never written without *u* ; and there are ſome Words wherein *u* is quite ſilent ; as,

Banquet		*Banket*
chequer		*checker*
conquer	ſounded	*conker*
liquor		*likkor*
maſquerade		*maskerade*

R.

Q. *What is obſervable about* r ?

A. It is ſometimes ſounded double ; as, in *Forage*, *pariſh*, *periſh*, &c. *Change.*]

But is loſt in ſome Words ; as, *worſted---wooſted*, *Worceſter---Worſter---Woſter.* *Loſs.*]

S.

Q. *How many Sounds hath* S ?

A. Two ——— *1ſt.* A ſoft Sound, like hiſſing, and this is its proper and natural Sound.

2. A hard and more obſcure Sound, like *z*, and this, at the end of Words———and ſometimes between two Vowels, or Dipthongs, in the middle.

Q. *Give ſome Examples of the ſoft hiſſing Sound of* S.

A.———*This* *Us*
Thus *Yes*

But, in all Monoſyllables (except theſe 4) which end with the ſtrong Sound of the hiſſing, *ſ* is to be written with a double *ſ* (*ſs*) ; as, *hiſs*, *bleſs*, &c.

But, in Words of more than one Syllable, which end in *us*, the *s* is not doubled, but the *o* is put in before *us* ; as,

glorious, *gracious*, *tedious*.

Or

Or rather, it has always its hiſſing Sound after *ou*, whether in the end, or middle of a Word; as,

Glorioufly, *Righteouſneſs*.

Q. *Give ſome Examples of the hard Sound of* S. [*Change.*

A. As---has---is---his---was; and it is always thus ſounded at the end of Monoſyllables, ending with ſingle *s* (except the 4 above mentioned, *viz. This*, &c.) and between two Vowels in the middle of a Word; as, in

adviſe *eaſy* *leiſure* *pleaſure*
boſom *reaſon* *meaſure* *treaſure*

Q. *What other Obſervations have you of* S *ſounding hard?*

A. 1. *S* ſounds hard like *z*, in all Words of the Plural Number,——

And in Verbs of the 3*d* Perſon; as,

Names—— he *hears*
Worms—— ſhe *reads*.

2*dly*. In Words ending in *Sion*, if *s* immediately follows a Vowel; as,

Circumciſion *Evaſion*
Deluſion *Perſuaſion*, &c.

Thus, in *Ireland*, the Word *Hyſſop*, is uſually pronounced *Hyzop*, which ſeems to be the truer Sound, ſince it comes from the *Hebrew* Word אזוב *Ezob*. *Pſ.* 51. 9.

But, after a Conſonant, the *s* ſounds ſoft; as,

Commiſſion, *Converſion* *Dimenſion*.

S ſounds like *ſh* in

aſſume	*enſue*	*ſugar*
aſſure	*iſſue*	*ſure*
cenſure	*purſue*	*ſute*
conſume	*ſue*	

SS ſounds *ſe*, in

groſs——*groſe*
ingroſs——*ingroſe*

S is ſounded like *z* in all theſe Words following; as,

applauſe	*diſcloſe*
becauſe	*diſguiſe*
beſom	*diſpoſe*
braſil	*excuſe*
bruiſe	*eſpouſe*
caſement	*exerciſe*
cauſe	*expoſe*
chaiſe	*glaſe*
cheeſe	*graſe*
chooſe	*hoſe*
choſe	*impoſe*
cauſe	*infuſe*
clauſe	*muſe*
cloſe	*muſic*
cloſet	*noiſe*
compoſe	*noſe*
confuſed	*pauſe*
damſel	*peaſant*
demiſe	*peruſe*
deſpite	*pheaſant*
deſire	*phraſe*
diffuſe	*phyſic*

poiſon

poiſon	*roſe*
poſe	*roſy*
poſy	*ſchiſm (ſizm)*
preſent	*ſuppoſe*
preſerve	*ſurmiſe*
priſon	*theſe*
priſoner	*thoſe*
raiſe	*uſe* (Verb)
refuſe (Verb)	*uſual*
recuſant	*viſard*
reſiſt	*viſit*
reſort	*wiſe*
reviſe	*wiſdom*

Alſo, when *s* follows a Syllable ſounded long; as, *grows.*

Q. *What Words have* ſ *not ſounded?* [*Loſs.*

A. Carliſle, Liſle, Iſle, Viſcount, &c.

* If *Iſland* be taken for the Name of a Country, the *ſ* muſt be ſounded; becauſe (as ſome ſay) it is ſo called from *Ice-land*, from the Land of Ice, by reaſon of its extreme Cold.

T.

Q. *How is* Ti *ſounded before a Vowel?*

A. Like *ſi*, or *ſh*; as,

Portius	*martial*
Gratian	*nuptial*
expatiate	*patience*
ſatiate	*Stationer*, &c.

And

And ſo, *ci*, and *ſi*, like *ſh*.

Q. *Are not there ſome Exceptions?*

A. There are five Exceptions.

1. *Ti* keeps its own natural Sound when *ſ* or *x* goes immediately before it; as,

Baſtion —— *Celeſtial*
Combuſtion——*Commixtion*

2. *Ti* keeps its natural Sound at the beginning of a Word; as,

tie—— *Tiara*
tied——*tierce*

3. *Ti* keeps its natural Sound in ſome *Hebrew* and *Greek* Words; as,

Shealtiel *Cotyttia*
Phaltiel *Adramyttium*
Stephatiah &c.

4. Comparatives in *e*, and Superlatives in *eſt*, from Adjectives ending in *ty*, give *t* its natural Sound; as,

mighty——*mightier*——*mightieſt*.

5. Verbs ending in *ty*, when they take the Termination *eſt* —— or *ed*, give *ti* its natural Sound; as,

To *empty*—— thou *emptieſt*
The Cup is *emptied*.

Alſo, from *Pity*, we ſay, *pitiable*, *pitieth*.

T ſingle, in ſome Words, ſounds double *tt*; as, in *City--Latin--Patent--Titular*, &c.

Q. *Doth* t *any where elſe ſound like* ſ? [*Change*]

A. St ſounds like double *ſſ*, in ſuch Words as theſe; *viz.* in

Apoſtle

Apoſtle	*neſtle*	}
briſtle	*ruſtle*	
buſtle	*thiſtle*	} ſounded
Caſtle	*throſle*	} like *ſſ*.
epiſtle	*whiſtle*	
griſtle	*wreſtle*	}
miſſęto		

Q. *If* c, s, *or* t, *go before* i *or* y, *followed by another Vowel, they ſound alike*; *as, in* muſician, imitation, halcyon, * perſwaſion, *how may one know, when to write the one, and when the othr?*

* In the laſt Word, *s* ſounds rather like *z*; as, *perſwazion.*

A. All Words of this kind are derived from others; and therefore, when the original Words end in *de*, *ſ*, or *ſe*, then *ſi* is uſed; as,

Perſwade——*Perſwaſion*
Confeſs —— *Confeſſion*
Confuſe —— *Confuſion*, &c.

If the original Words end in *ce*, or *ck*, or hard *c*, then *ci* is uſed; as,

Grace—— *Gracious*
Muſick——*Muſician*
Logic—— *Logician.*

But if they end with *t* or *te*, then *ti* is uſed; as,

Sect —— *Section*
Imitate——*Imitation.*

Except, *Submit*——*Submiſſion*
Permit——*Permiſſion*

* *N. B.*

* *N. B.* In Words derived from a *Latin* Supine in *tum*, *ti*, is uſed --- as *natum*, *nation*--&c. But if the Supine ends in *ſum*, *ſi* is uſed ; as, *viſum* ——— *viſion*
Confeſſum——— *Confeſſion*. &c.

If their Derivation is from a *Latin* Subſtantive of the firſt Declenſion in *cia*, or *tia*, or of the 2*d* Declenſion, and Neuter Gender in *cium*, or *tium*, then *ci* is uſed ; as,

Logica ——— *Logician*
Gratia ——— *Gracious*
Vitium ——— *Vicious*
Beneficium ——— *Beneficial*

N. B. There are to this Purpoſe 6. Obſervations, q. under *(C)*.

V.

Q. *What do you obſerve of the Conſonant* V?

A. That it is to be pronounced like *f*, but ſtronger ; as, ĕv.

For *f* and *v* differ only as *p* and *b*.

Q. *In what Places is* v *uſed?*

A. It goes before all the Vowels, but never ſollows them, without ſilent *e* after it expreſs'd, or at leaſt underſtood ; as,

vain	*have*
vein	*leave*
virtue	*live*
vice	*love*
voice	*lov'd* for (loved)
vulgar	*ſav'd* for (ſaved).

It alſo follows the Conſonants *l* and *r* as, *calves*, *carve*, &c.

V n

V never ends a Word without ſilent *e* after it; as, *crave*---and it is never doubled, let the Accent upon it be ever ſo ſtrong.

W.

Q. *What is the Sound of* w *Conſonant?*

A. Whenever it is in the beginning of a Word or Syllable, it has the Sound of ŏŏ, ſwiftly pronounced; as,

in	*want*	ſounded	ŏ*oant*
	went		ŏöent
	wipe		ŏöipe

Q. *What is obſervable about the poſition of* w *Conſonant?*

A. W Conſonant is placed before any of the Vowels, except *u*; as, one may ſay, *wa, we wi, wo*, but not *wu*, ſo as to end a Syllable.

W is not written before *oo*, but in *wood, woof, wool, ſwoon*; except in *woo*, to court.

W may follow *d, ſ, t*, and *th*; as,

dwindle --- ſwim --- twain --- thwart

Q. *In what other poſition is* w *uſed?*

A. Before *h*, but ſounded after it, as aforeſaid; thus,

when——— *hwen*, or *hoëen*
white——— *hwite*, or *hoöite*

N. B. Wh is never found but in words purely *Engliſh*.

W goes alſo before *r* but is generally ſilent in that poſition; as, [*Loſs.*

be-

bewray	*beray*
wrap	*rap*
wrath	*rath*
wreath	*reath*
wrench	*rench*
wretch	*retch*
wring	*ring*
awry	*ary*
wrong	*rong*
anſwer	*anſer*
whole	*hole*
whore	*hore*
ſword	*ſord*
wretched	*retched*
wriſt	*riſt*
wriggle	*riggle*
wrinkle	*rinkle*
wrought	*raught*
wreſtle	*reſtle*
wreak	*reak*
wren	*ren*
wright	*right*
wroth	*roth*
whoſe	*hoſe*, &c.

X.

Q. *What is obſervable of the Conſonant* X

A. It hath ſcarcely any other, but on Sound ; as of *cs* -- or *ks*.

Q. *In what Poſition is* x *uſed ?*

A.

A. It doth not begin any common *Engliſh* words, but foreign Proper Names only; as,

Xanthus	*Xenophon*
Xantippe	*Xerxes.*

And a few others.

It always ends, but never begins a Syllable, and ſometimes hath after it, *c*, but not *ſ*, unleſs in ſome Compounds; as,

exſcript —— *exſiccation.*

Q. *By how many ways may the Sound of* x *be expreſs'd?*

A. Six; as,

1*ſt*. *X* it ſelf, as,

ax	*ox*
box	*ſix*
flax	*vex*

2. At the end of ſhort Syllables, *cks*; as, *backs*, *bricks*, *ducks*, *necks.*

3. By *ks*, at the end of a Syllable, made long by a Dipthong; as,

Books -- breaks -- looks -- ſpeaks.

4. By double *cc*, in the middle of words, when *e*, or *i* follows them; as,

accelerate	*accidence*
accent	*ſucceed*
accept	*ſuccinct*
acceſs	*ſuccinctneſs*

5. By *ct*, in words ending in *ction*; as,

action, *ection*, *iction*	in	*extraction*, *perfection*, *prediction*
ction, *uction*, *unction*	in	*concoction*, *deſtruction*, *compunction*

Except only, *complexion*——*reflexion.*

6. By *cts*, at the end of ſome words ; as,

abſtracts	*inſects*
acts	*objects*
contracts	*projects*
defects	*ſubjects*

N. B. The Sound of *k* muſt be written with *x* in the beginning, middle, and end of words ; except, in *ecſtaſy*, and 5 of the 6 foregoing Obſervations ;

After *x* never write *ſ*, (except in Compounds, as above). And ſeldom *c*, but in

except	*exciſe*
exceed	*excite*
exceſs	*&c.*

C after *x*, comes before *co*, *cu*, *cl*, and *ch*, having a full Sound ; as,

excommunicate	*exclaim*
excuſe	*exchange*

* *X* is not an *Engliſh* Letter, except in the end of words ; as, *ax* :

But, *fix*, *lax*, *ſex*, *tax*, *flux*, *mix*, *fix*, *vex*, are from the *Latin.*

Change. | *X* is ſounded like *z* in,

Xenophon	*Xenocrates*
Xerxes	*Xantippe*

X ſhou'd

X ſhou'd be uſed inſtead of *ct*, when *ct* appears to have been in the Original; as,

connexion, *Reflexion* } inſtead of { *connection*, *reflection*

Y.

Q. *When is* y *a Conſonant?*

A. When it begins a Syllable; as, *yes*, *yonder.*

But it is a Vowel when it ends a Syllable; as, in the word *yeſterday*, the firſt *y* is a Conſonant; the final *y* a Vowel.

* *Y* Conſonant is not written before *i*, *ee*, *oo*, *w*, nor after them; except before *i* in *yield* (rather *yeild*) and after *w* in the end of words; as, *ſnowy*; and in theſe three words, *Bowyer*, *Lawyer*, *Sawyer.*

* *Y* is uſed before the Termination *ing*; as,

burying, *marrying* } from { *bury*, *marry*

Tho' we ſay, *buried*, *married*, from the ſame Words.

Q. *Where, and how doth* y *Conſonant ſound?*

A. Before a Vowel, and like yë, or ĕe rapidly pronounced, and not like *wy*; as,

yard, *yoke*, *yonder* } pronounced { ĕe*ard*, ĕe*oke*, ĕe*onder*

Z.

Q. *Doth* z *ever alter its Sound?*

A. No; for it is always ſounded like *ds*, or rather hard (the Sound *d*, being very little, if at all perceivable;) as

zeal	*zone*
zenith	*bowze*
zodiack	*browze*, or *browſe*

The z in theſe 2 laſt Words ſounds like hard *ſ*, as in theſe following Words; *viz.*

To *houſe*	To *louſe*	To *mouſe*
houze	*louze*	*mouze*

Q. *In what place is* z *put?*

A. It may go before, or after any of the Vowels; ——But, never immediately before, or after any of the Conſonants in the Syllable.

CHAP. XIV.

Of Double Conſonants.

Q. I *Think, the Method you propoſed before, doth now lead you to double Conſonants.*

A. I ſhall ſpeak of them alſo.

But, before I do ſo, I muſt remind you of what I told you, *viz.* that double Conſonants are of two Sorts. *pag.* 33.

1. Such as are of one Character, but double in Sound; which are, in Number, only two; as, *x* and *z*.

2. Such as tho' they have two Characters, have but one Sound only; and of theſe I laid down thirteen; *viz.* *pag.* 34.

Th—thin	*Rh*
Th—thick	*Sh*
Ch—ſoft	*Wh*
Ch—hard	*Ng*
Gh—ſoft	*Nk*
Gh—hard	*Nch*

Ph——

Of theſe I ſhall ſpeak in their Order; and,

1. Of *Th* -- thin.

Q. *Where has* th *a thin Sound?*

A. In many Words; as, in theſe Prepoſitions,

with *within*
without *through*

In Verbs; as,

think	*thruſt*	*hath*
thrive	*loveth*	*doth*
throw	*teacheth*	&c.

In Subſtantives; as,

bath	*growth*	*thiſtle*
broth	*mouth*	*thigh*
death	*thief*	*thought*
cloth	*thing*	*throng*, &c.

In Adjectives; as, *thick*, *thin*.

Change.] *Th* is ſometimes ſounded like *d*; as,

burthen, *fathom*, *murther* } ſounded { *burden*, *fadom*, *murder*, &c.

Q. *Is th* thin *always pronounced the ſame way?*

Loſs.] *A.* Sometimes *h* is loſt; and *t* only pronounced; as,

Anthony, *Apothecary*, *Aſthma* } ſounded { *Antony*, *Apotecary*, *Aſtma*

Catharine	}	{ *Catarine*, or *Catern*
Eſther		*Eſter*
Iſthmus	} ſounded	{ *Iſmus*
Thomas		*Tomas*
Thyme		*Tyme*, &c.

Q. *Where hath* th *a thin Sound?*

A. In all Pronouns Relative, and in Conjunctions; as,

thee	*that*	*hither*
thou	*theſe*	*thither*
thy	*thoſe*	*whither*
they	*then*	*whether*
their	*thence*	*farther*
them	*there*	*tho'*
thine	*either*	*although*, or
the	*neither*	*altho'*, &c.
this		

And in a few Nouns and Verbs in *ther*; as,

Brother	*Mother*
Clothier	*other*
Father	*ſmother*
Feather	*wither*
gather	*weather*
leather	*worthy*, &c.

So, in

Booth	*ſeeth*
ſmooth	*ſooth*
blithe	*Sithe*
bequeath	*Tythe*
Farthing	*wreath*
loath	&c.

Q. *Is*

Q. *Is there any Reaſon to be given for theſe different Sounds of* th?

A. When *Winken de Word* was ſent for out of *Germany* by King *H.* 7. and firſt undertook Printing in *Engliſh*, he was forced to make uſe of ſuch Types as he had, to expreſs our *Engliſh* Letters; thus, inſtead of the *Saxon* Character Þ in *Þin*, he put *thin*; and inſtead of Ð or ð, in *Ðine*, he put *thine*; inſtead of ȝ in *ȝuȝ*, he put *j* and *dg* to make *judge*; for the *Germans* have not thoſe Sounds, in which the greateſt miſtakes were made.

Q. *This Difference then of Sound under the ſame Letters* th, *muſt be difficult and perplexing to Learners?*

A. It is difficult, and not to be got over, but by a good deal of Uſe and Practice.

* The old *Saxon* Character Þ (the *th* thick or *dh*) did in after Ages degenerate into the Character (Y) which, in many Manuſcripts, perpetually begins thoſe Words, that are now written with *th*; and hence ſprung the Abbreviations; *viz.*

y^e	for	*the*
y^t		*that*
y^u		*thou*, &c.

Q. *If this Difference of Sound in* th *be difficult to* Engliſh *Perſons, it muſt be very much ſo to Foreigners.*

A. It is ſo, eſpecially the Sound of the *Saxon* Ð (*Dh*,) and but very few of them ever attain the true Pronunciation; theſe, and ſome other Aſpirations of ours, being hard

hard to be imitated by them, tho' indeed there are but few ſuch, and all comprehended in theſe five Words; *viz.*

What think the choſen Judges.

Q. *I wiſh you wou'd put down ſome Examples of each ſort of Sound confronting one another.*

A. I will, in the following Order.

Th (thin)	*Th* (thick)
bath	*bathe*
both	*booth*
breath	*breathe*
broth	*brother*
cloth	*cloath*
loth	*loath*
ſeeth	*ſeeth*
forſooth	*ſooth*
thief	*thee*
thigh	*thy*
thin	*thine*
thiſtle	*this*
thing	*thither*
thought	*though*
thouſand	*thou.*

Ch ſoft.

Q. *How is* ch *ſoft ſounded?*

A. Not unlike *tſh*; as,

Branch	as i?	*Brantſh*
Chance		*Tshance*
Church		*Tshurch*

* Af-

* After a ſhort Vowel, *t* is often inſerted before *ch*; as, *ditch*, *fetch*, *notch*, *ſnatch*.

But not ſo in *much*, *rich*, *ſuch*; nor in a long Syllable before *ch*; as, *beech*.

2. The old ſoft Sound of *ch* is ſtill retained in theſe *Engliſh* Words; *viz.*

Arch	*Rachel*
Archbiſhop	*Cherubim*
Archdeacon	*Tychicus*

And ſo in all Words beginning with *arch*, except, *Archangel*.

* But, if a Vowel follows *arch*, in other words, the *ch* may be ſounded alſo as *k*; thus,

Archetype, *Architect* } may be ſounded { *Arketype*, *Arkitect*

3. *Ch*, from the *French*, ſounds like *ſh*; and we retain that Sound in many Words borrow'd from them; as,

Chagrin		*Shagrin*
Capuchin		*Capuſheen*
Chaiſe		*Shaize*
Champaign	ſounded	*Shampaign*
Chevalier		*Shevalier*
Mareſchal		*Marſhal*
Machine		*Maſheen.*

Ch hard.

Q. *How and where is* ch *hard ſounded?*

A. 1 Like *k* in moſt foreign Words, derived from the *Hebrew*, *Greek*, and *Latin* as;

Baruch	*Chaos*	*Chart*
Chedorlaomer	*Character*	*Chord*
Melchiſedeck	*Chymiſt*	*Chimera*, &c.

2. *Ch* ſounds like *qu*, in

Choir -- *Quire*
Choriſter -- *Quiriſter*.

Gh ſoft.

Q. *How and where is* gh *ſoft ſounded?*

A. Gh ſoft is ſounded in the middle and End of words with an Aſpirate ; as, *Trough*. And eſpecially in ſome *Iriſh* words; as, *Aghrim*, *Armagh*, *Logh*, *Ranelagh*, *Uſquebagh*.

Gh hard.

Q. *Where is* gh *hard ſounded ?*

A. In the Beginning of Words, tho' not frequently ſo uſed ; as,

Gheſs, *Ghittar*, *Ghoſt*.

The Sound of *gh* hard, is expreſſed by the *Greek* Letter *γ*, or as in the words *go*, *gog*, as before.

Q. *Is the Sound of* gh *ſoft ever changed ?* [*Change.*

A. In the end of words it is ſometimes changed into *ff* ; as,

Cough	ſounded	*Coff*
Gough		*Goff*
Hough		*Hoff*
Laugh		*laff*

rough

rough	sounded	*ruff*
tough		*toff*
enough		*enuff*

* *Enough*, when it ſignifies a ſufficient Quantity, ſounds, as here, *enuff*.——— But when it ſignifies a ſufficient Number, it ſounds *enow*; and it wou'd be better, if it were ſo written.

In the word *Draught*, *gh* ſounds like ſingle *f*; as, *Draft*.

Q. *How is the Termination* burgh *in ſome words changed?*

A. In Proper Names of Places, into *Burro*; as,

Edinburgh	founded	*Edinburro*
Gottenburgh		*Gottenburro*
Hamburgh		*Hamburro*

Burgh (or *Bury*) in ſome Proper Names of Places, and alſo in Sirnames of Men is changed into the Sound of *bury*, or *berry*; as, *Salesburg* (anciently ſo called) now *Salisbury*, *Newburgh*---*Newber-y*.

Burgh alſo, taken now as a Sirname, from *Burgus*, a Town, or Caſtle, (whence came the ancient *Norman* Name, as, *William de Burgo*) is now ſounded *Bourk*, or *Burk*.

Whence alſo came our word *Borough* (a Town.)

Q. *Is the Sound of* gh *ever loſt?*

A. It is loſt in many words; as,

Loſs.]

alight

alight	Sounded	*alite*
almighty		*almity*
bough		*bou*
daughter		*dauter*
delight		*delite*
eight		*eit*
plight		*plite*
plough		*plow*
right		*rite*
ſight		*ſite*
ſlight		*ſlite*
ſlough		*ſlou*
fright		*frite*
hight		*heit*
high		*hi*
neigh		*nei*
neighbour		*neibour*
nigh		*ni*
night		*nite*
ſprightly		*ſpritely*
ſtreight		*ſtreit*
thigh		*thi*
tight		*tite*
upright		*uprite*
weight		*weit*
wight		*wite*
wrought		*wraut*

Ph.

Q. *What is obſervable of* ph?

A. The two Letters *p* and *h*, are uſual-

ly taken together in one Syllable; But ſometimes parted into different Syllables.

When they are in one and the ſame Syllable, the Character *ph* compounded of them, whether it be in the Beginning, Middle, or End of a Word, always ſounds like *f*; as, *Phantaſy*, *Elephant*, *Epitaph*.

But when they are parted, each of them belongs to a different Syllable, and hath its own natural and ſingle Sound; as,

Chat-ham *Shep-herd*
Clap-ham *Up-hold*, &c.

* *N. B.* The compounded *ph* in the ſame Syllable is ſeldom written in Words which come from the *Greek*.

Change.] Q. *Is the Sound of* ph *ever changed?*

A. In ſome Words it ſounds more ſtrongly, like *v*; as,

Nephew *Nevew*
Stephen *Steven*

Loſs.] *Ph* is ſilent in the words,

Phthiſic, *Phthiſical* } ſounded { *Tiſic*, *Tiſical*

Rh.

Q. *How is* rh *ſounded?*

A. Some ſay, like ſingle *r*; as,

Rhapſody *Rapſody.*

If we conſider the natural Sound of the liquid

liquid *r*, with a ſhort ŏ or ĕ before it; it may be written and ſounded, ĕ*RHAPSODY*.

And yet, as the Aſpirate (') in the *Greek* word ἑκατον is both written and pronounced *Hekaton*, and the *Engliſh* word *when*, was formerly written, and is ſtill pronounced *hwen*, with *h* before *w*, it may be perhaps not improper ſo to pronounce *rh* in *Greek* words, as if *h* were written before *r*; *viz.*

Rhapſody } as if written { *Hrapſody* } or { *HĕRapſody*
Rhomb } { *Hromb* } { *HĕRomb*.

with ĕ very rapidly ſounded.

Sh

Q. *How is* sh *ſounded?*

A. *Sh*, as ſome ſay, ſounds like *Sy̆* ſhort; thus, *Shame*, as if *Sy̆ame*.

* *N. B. Sh* ſeems to have an imperfect Sound of *ch* ſoft; as, in *Chamber*, pronounced by the *French*, *Shambre*; the full Sound of *ch* ſoft, being equal to *tſh*; as,

Lurch | ſounded | *Lurtſh*

Wh

Q. *How is* wh *ſounded?*

A. As aboveſaid, with *w* after *h*; as,

what		*hwat*
wheel	ſounded	*hweel*
where		*hwere*

Ng—Nk—Nch.

Q. *What is obſervable of* ng---nk---*and*---nch ?

A. Each of theſe, in the ſame Syllable, makes but one ſingle Sound; tho' otherwiſe, when divided into different Syllables ; as,

In	*Ink*
ſin	*ſink*
thin	*thing*

So, *ang-er*	ſound dif-	*an-ger*
drink-er	ferently in	*drin-ker*
long-er		*lon-ger*

* *Ng* ſounds ſtronger than *nk*, *nch* ; but *nch*, in foreign words, is the ſame in Sound with *nk* ; as, in *hank---anchor.*

But in *Engliſh* words (as pag. 37.) the *ch* ſounds ſoft ; as, in *pinch.*

Q. *Have you any more to obſerve about two Conſonants taken together ?*

A. I ſhall mention but *ſc* only ; as,

Change.] 1. In foreign words *ſc* ſounds like *k* ; as,

aſcetic	ſounded	*asketic*
skeleton		*skeleton*
ſceptic		*skeptic*
ſcepticiſm		*skepticiſm*

Loſs.] 2. When *ſc* goes before *e*, or *i*, the Sound of *c* is quite loſt ; as,

in *ſcene*	ſounded	*ſene*
ſcience		*ſience*

CHAP.

CHAP. XV.

Of Points or Stops.

A *Stop* ſhews where one is to make a Pauſe, or Reſt in Pronunciation, for taking Breath, and alſo for diſtinguiſhing the Senſe of what is read or ſpoken.

Learned Men have not quite agreed about the exact Number of Points; but they moſt commonly reckon them to be four; *viz.*

1. The *Period*	3. *Semicolon*
2. *Colon*	4. *Comma.*

1. The *Period* (or full Stop) is one ſingle Speck at the Concluſion of a Sentence, and ſhews that the Senſe is compleated, and ended; it ſtops the Voice, whilſt one may deliberately count the Numbers 1, 2, 3, 4. (.)

* A Period is written alſo after a Part of a word, when no more of it is uſed; or after a ſingle Figure; as, *Chap.* V. 5.

2. The *Colon* is made of two Specks, uſually put in the middle of a Sentence; and ſhews a Conſtruction to be compleat, and the Senſe perfect, and yet, intimating ſometing to come. (:)

This Pauſe ſtops the Voice, whilſt one may deliberately count the Numbers, 1, 2, 3.

3. The *Semicolon* (or half Colon) is one ſingle Speck with a Semicircle, (or *Comma*) under it, and ſeparates the Branches of a Sentence, which make ſomewhat of Sence, but leſs compleat than that of the *Colon* ;

(;)

This Pauſe ſtops the Voice, whilſt one may deliberately count the Numbers, 1, 2.

The *Comma* is a Semicircle, which Marks the Subdiviſion of ſhort Members, or Parts of a Sentence, where the Senſe is not at all perfect;

(,)

This Pauſe ſtops the Voice, whilſt one may deliberately count the Number, 1.

* Bp. *Wettenhall.* in his *Latin* Grammar divides the Time of theſe four Stops or Pauſes in a different manner; for he makes

the { *Period*, *Colon*, *Semicolon* } double to that of the { *Colon*, *Semicolon*, *Comma*, } ſo that

the { *Comma*, *Semicolon*, *Colon*, *Period* } takes up { 1 Time, 2 Times, 4 Times, 8 Times }

Which, in muſical Notes, may be thus expreſſed; *viz.*

A	Comma	= a	Quaver.
	Semicolon		Crotchet, 2 Quavers.
	Colon		Minim, or 4 Quavers.
	Period		Semibreve, or 8 Quav.

And this Manner may be moſt proper for new Beginners.

The Comma may be uſed in ſeveral Situations ;.

1. Af-

1. After every distinct *Word* of Numbers; as, one, two, three, four, ten, twenty, *&c.*

2. After every distinct Figure of Numbers; as, 1, 2, 3, 4, 10, 20, &c.

3. After the bare Names of Things, or Persons, which are distinctly mention'd; as,

Ash, *Elm*, *Oak*, &c.
Sheep, *Oxen*, *Horses*, &c.
John, *Robert*, *William*, &c.

4. After every the least distinct Clause of a Sentence, which is a Part of a more perfect one.

Here follow Examples of these four Points or Pauses.

——*I will go, and*—— Comma (,)

——*I will go, and buy Paper; that*—— Semicolon (;)

——*I will go, and buy Paper; that I may write my Task: otherwise*—— Colon (:)

——*I will go, and buy Paper; that I may write my Task: otherwise I shall be whipt.* Period (.)

* Grammarians are not agreed about the precise Difference between the *Colon*, and *Semicolon*; and therefore those two Pauses seem to be used by Authors indifferently.—

There are, besides these four Pauses above mentioned, four more; as;

1. A Note of *Interrogation* [or asking a Question] which is a (?) crooked

crooked Line over a ſingle Point; as, *What is that Boy a doing?*

(!) 2. A Note of *Admiration*, which is a ſtraight Line over a Point; intimating ſome ſudden Paſſion of the Mind; as, *wondring*, *complaining*, *wiſhing*, *grieving*, &c.

It is otherwiſe called a Note of Exclamation, or a crying out; as, *O ſtrange!*

O miſerable me!

O that I cou'd live a religious Life!

Alas! Alas!

( ) 3. A *Parentheſis*, which is a Sentence inſerted within two Semicircles in the Body of another Sentence, whereof it is not properly a Part, but independent on it; and therefore, tho' intended for a fuller underſtanding of the Subject, if it were omitted, wou'd leave the Senſe perfect without it; as,

Aſtræa's fled (flie Joys) *from hence.*

4. Somewhat like this, is

[ ] The *Paratheſis*, which is, when ſomething is inſerted in a Sentence by two ſquare Hooks called *Brackets* or *Crotchets*, either by way of Obſervation, Quotation, or Explanation; as,

That little word [Man] *makes a great Noiſe in the World.*

Cræſus, till, on his funeral Pile, he recollected *Solon's* Remark upon Mankind [*no body can be reckon'd happy before his Death*] thought his Felicity fixed and unchangeable.

The

The Invention of Printing [*that is, of preſſing Letters with Types, inſtead of writing*] hath much improved Learning in the World.

* The two Notes of *Interrogation* and *Admiration*, uſually called Notes of *Affection*, are, as Pauſes, equal in Time to the Period.

And, before and after the *Parentheſis*, and *Paratheſis*, one may ſtop as long as at the *Comma*.

* The *Parentheſis* ( ) and *Paratheſis* [ ] are often uſed for one another, without Diſtinction.

The Uſefulneſs, and even the Neceſſity of diſtinguiſhing Sentences, and the proper Clauſes and Parts of them, will plainly appear by the three following Inſtances.

1. A Biſhop of *Aſello* order'd an Inſcription to be put over his Gate; *viz*;

Porta patens eſto nulli, claudaris honeſto.

His Intention was hoſpitable; but, by the Painter's wrong pointing it with a *Comma* after *nulli*, inſtead of *eſto*, it was quite perverted, and inſtead of *Gate be thou open, and not ſhut to any honeſt Man*, the Comma miſplaced after *nulli*, made the Senſe,

Gate be thon open to no body, but be ſhut to an honeſt Man. For which he loſt his Biſhoprick.

2. Thus, the unfortunate King *Edward* the 2*d*, being impriſoned by his rebellious Subjects, loſt his Life, by an Order fallaciouſly deſigned, *viz.*

To

To ſeek to ſhed King Edward's *Blood,*
Refuſe to fear,—I hold it good.

For his Keeper finding a Comma (,) at *fear*, put him to Death.

Whereas had it been after Refuſe, the Senſe would have been quite contrary; *viz.*

To ſeek to ſhed King Edward's *Blood*
Refuſe,— to fear I hold it good.

3. Thus in the Boyiſh Amuſement following.

I ſaw a Peacock with a fiery Tail,
I ſaw a blazing Star that dropp'd down Hail,
I ſaw a Cloud begirt with Ivy round,
I ſaw a ſturdy Oak creep on the Ground,
I ſaw a Piſmire ſwallow up a Whale,
I ſaw a brackiſh Sea, &c.

Here, by miſplacing the *Commas* at the end of each Line, the whole Senſe is perverted and perplexing; whereas, if they had not been ſo placed, but after the words *Peacock, Star, Cloud, Oak, Piſmire, Sea,* the true Senſe wou'd have been obvious, and very plain.

There are 11. other Marks uſed in Reading; *viz.*

(') 1. The *Apoſtrophe*, which is a *Comma* ſet over a Word, to ſhew that ſome Letter or Syllable is loſt; as,

Th' art	for	*The art*
'Tis		*It is*
lov'd		*loved*

2. A *Hyphen*, which is a ſmall Stroke, joining two Words together, and making one Compound of them; as, (-)

Sun-burnt, *Coach-man*.

Or if a Line end in the middle of a Word, it ſhews that the Syllables of it ſo divided, according to the Rules of Spelling, are to be joined together in Reading, and to make up that one Word.

* This is uſually called a Note of *Connexion*.

* Sometimes the Mark ⸗ is uſed at the End of a Line, or elſewhere, when the Writer doth not divide a Word by the Hyphen, but fills a Blank with it; to ſhew that the Senſe is continued.

This moſtly happens in Bonds (or other Inſtruments printed) when, what is written, doth not fill the Blanks.

3. A *Paragraph*, uſed to ſhew where another Senſe or Subject, or a new Matter begins, which hath not an immediate Dependance on what went before. ¶

4. *Quotation*, made of two reverſed Commas, and uſed at the Beginning of ſuch Lines, as are quoted, or cited out of ſome other Author. (“)

5. *Section*, uſed as a Paragraph, and ſerving to divide the Chapters of a Book into ſeveral leſſer Parts. (§)

(—)

(—) 6. *Ellipſis* [or a blank Line] which ſhews that a Part of a Word is left out, and concealed; as,

The K———g of I———d
The King of Ireland.

(*) 7. *Aſteriſm* [or Aſterisk] which refers to ſomething in the Margin.

(****) When ſeveral Aſterisks are put together, they ſhew, that ſome Part of a Book, or Chapter is loſt, or ſomething immodeſt, or dangerous in the Place, left out.

(†) 8. *Obelisk* [a Spit or Dagger] which refers the Reader to ſomething in the Margin;——

And ſo do ſome other Marks; as, the Parallels, || and |||, &c.

(ʌ) 9. *Caret* [or Note of Induction] which being put under a Line, ſhews, where any interlined Letter, Word, or Sentence, which was left out, ſhou'd come in; as,

and *are*
Juſtice Temperancce excellent Virtues.
ʌ ʌ

* The Circumflex (ʌ) in Proſody, has the ſame Shape with this *Caret*, but it is placed *over* ſome Vowel in a Word, denoting it to be a long Syllable; as,

Eu-phra-tes.

10. *Di*

10. *Dialyſis*, which being put over two Vowels, parts them into two ſeveral Syllables, that wou'd otherwiſe, make a Dipthong. (¨)

11. *Index*, [or a Hand, with the Fore-finger pointed out] which ſhews that there is ſomething very particularly to be obſerved in the Paſſage of an Author, where it is placed.

Hither may be referred the crooked Line [uſually called a *Brace*] which ſerves to couple two or more Words, or Lines, together, that have a Relation to one Thing;--whereby the Writer's Trouble of repeating the ſame Word, or Words, is ſaved; as, }

The Letter *a* hath a { long / ſhort / broad } Sound.

It is alſo ſometimes uſed in Poetry, when three Lines have the ſame Rhyme, or Ending; as,

Not all the Skill that Mortals have,
Can ſtop the Hand of Death, or ſave
Their Fellow-Mortals from the Grave. }

A *Breve* is a crooked Mark over a Vowel, which ſhews that the Syllable is to be pronounced quick, or ſhort. (˘)

A *Long* is a ſhort Line over a Vowel, which ſhews that the Syllable is to be pronounced ſlowly. (¯)

(') An *Accent* is a ſhort Line ſloaping upwards towards the right Hand over a Vowel, which ſhews that the Tone or Streſs of the Voice in Pronunciation, is to be on that Syllable.

(+) A Note of *Addition* is a ſmall Croſs between two, or more Things, as two Words, Syllables or Letters, *&c.* which ſhews, that they are to be put together.

(=) A Note of *Equality*, is expreſſed by two parallel Lines placed horizontally, and uſed in Dictionaries, to ſhew that two Things are equal, alike, or the ſame.

An Example of both the two laſt follows in ſpelling the Word *Benefit :*

$$\left.\begin{array}{rcl} b + e = be & & \\ \quad\quad + & & \\ n + e = ne & & \\ \quad\quad + & & \\ f + i + t = fit & & \end{array}\right\} \begin{array}{l} be\text{-}ne = bene \\ \\ be\text{-}ne\text{-}fit = benefit. \end{array}$$

CHAP.

CHAP. XVI.

Obſervations concerning Letters in printed Books, and in Writing.

BOOKS, which are printed in the Roman Character, allow ſuch Parts, as theſe, to be printed in the Italic; *viz.*

1. The Preface, and ſometimes the Index, or Table of the Matters contained in the Book.

2. The Titles or Contents of the ſeveral Chapters, Sections or Pages.

3. Examples to any Rules, that are laid down.

4. Words of any foreign Language, that are brought in, or mentioned.

5. Such Sentences, as are cited from other Authors; or the Speeches or Sayings of any Perſon.

6. Sometimes thoſe Words, that have the chief Place or Force in a Sentence, and are moſt ſignificant and remarkable; as, where the Emphaſis is placed.

7. Where any Word, or Words are the very Matter of the Diſcourſe, or are explained, thoſe Words are often printed in the *Italic*, or elſe the Explication of them is ſo.——— As the Name of *Cannon* is given to a *Great Gun*.

CHAP. XVII.

Observations made concerning the Sizes, Pages, Titles, *&c. in printed Books.*

1. BOOKS are said to be printed in
   - *Folio*, wherein a whole Sheet makes but 2 Leaves.
   - *Quarto*, wherein a Sheet makes 4 Leaves.
   - *Octavo*, 8 Leaves.
   - *Duodecimo*, 12 Leaves.

2. A *Page* in a Book, is all that is written or printed on one Side of a Leaf.

3. A *Line* signifies all the Words that stand in one Rank, from the left Hand of the Page to the right.

4. But, when the Page is divided into several Parts from the Top to the Bottom, each of those Parts is called a Column; as, in News-Papers, Dictionaries, Tables, or Catalogues of Words.

5. The Spaces on the Side or Bottom of the Page, are called the Margin, whether they be blank, or have Notes in them; which are therefore called Marginal Notes.

6. The *1st* Page of every Book, which gives an Account what that Book treats of, is called the Title-Page; and the first Part of

of it is uſually written or printed in Capitals.

7. The Word or Sentence that ſometimes ſtands over the Head of every Page, is called the *Running-Title*.

8. The Word that is written on the Bottom of the Page, at the right Hand, is called the Catch-word, and is repeated again at the Beginning of the next Page, to ſhew that the Pages are printed in true order, and follow one another rightly.

9. The great, and ſmall Letters and Figures, that ſtand under many of the Pages, are Marks of the Printer, chiefly for the uſe of the Book-binder, to number the Sheets; as,

A, B, C, } note, the 1*ſt*, 2*d*, and
a, b, c, } 3*d* Sheet.

10. Where a Line begins Shorter than the reſt, with a Great Letter, it is called a new Paragraph.

11. As Chapters are parts of a Book; ſo Sections are ſometimes made part of a Chapter;——and Paragraphs part of a Section.

12. The Words, or Sentences written juſt before the Beginning of a Chapter, or Section, are called the *Contents*, or ſometimes the Argument of it.

CHAP. XVIII.

A TABLE *of* Abbreviations, *or* Contractions, *wherein* 1, *or* 2, *or* 3 *Letters ſtand for one, or more Words.*

A or An.--Anſwer.
A'. A. B. or B A. *Artium Baccalaureus*, or Batchelor of Arts.
Acct. Account.
Archbp.-- Archbiſhop.
A. D. -- *Anno Domini*, or the Year of our Lord.
Adm^rs. -- Adminiſtrators.
A. M. or M. A. -- Maſter of Arts.
Ana -- of each alike.
Aug^t. -- Auguſt.
Bar^t. -- Baronet.
B. D. -- Batchelor in Divinity.
Bp. -- Biſhop.
B. V. -- Bleſſed Virgin.
C. or Cent : -- *Centum*, an Hundred.
Capt. Captain.
Chap. Chapter.
C^r. -- Creditor.
C. C. C. -- Corpus Chriſti College.
Col. -- Colonel.
C. S. -- *Cuſtos Sigilli*, the Keeper of the Seal.
D. D. -- Doctor in Divinity.
d. -- *denarius*, a Penny.

Decr. or 10*ber*, or Xber, -- December
Do. *Ditto*, the ſame.
Dr. Doctor -- Debtor.
Doct. -- Doctrine.
E. Earl.
Edm. -- Edmund.
Edw. -- Edward.
E. g. or Ex. gr. -- *Exempli gratia*, or, as for Example.
Ep. Epiſtle.
Eſq; -- Eſquire.
Feb. -- February
F. R. S. -- Fellow of the Royal Society.
Gent. -- Gentleman.
Geo. -- George.
G. R. -- *Georgius Rex*, *George* the King.
Hund. -- Hundred.
Id. -- *Idem*, the ſame.
i. e. -- *id eſt*, that is
I. H. S. { Jeſus, the 3 firſt Letters of his Name in *Greek*. Or, *Jeſus Hominum Salvator*. Jeſus Saviour of Men.
Ja. -- *James*.
Jan. -- January.
J. D. { *Juris Doctor*. A Doctor of Law.
I'll -- I will.
Jno. -- *John*.
Jul. -- July.
K. -- King.
Km. -- Kingdom.
Kt. -- Knight.

L. or Ld. } Lord.
L. C. J. -- Lord Chief Juſtice.
L. or l. { *Liber*, Book, or *Libra*, a Pound.
Lieut. -- Lieutenant.
L. L. D. { *Legum Doctor*, Doctor of Laws.
Lond. -- *London.*
Dub. -- *Dublin.*
Lp. -- Lordſhip.
Lr. -- Letter.
M. -- Marqueſs
M. -- *Manipulus*, a Handful.
Majty. -- Majeſty.
Math. -- Mathematics.
M. D. -- *Medicinæ Doctor*, Doctor of Phyſic.
Mich. -- *Michael.*
Michs. -- Michaelmas.
Minr. -- Miniſter.
Monsr. -- Monſieur.
Mr. -- Maſter.
Mrs. -- Miſtreſs.
MS. -- Manuſcript.
MSS. -- Manuſcripts.
M. S. -- *Memoriæ Sacrum*, Sacred to the Memory.
N. B. -- *Nota bene*, mark well.
Novr. or 9ber } November.
N. S. -- New Stile.

N°. or Num. } Number.
Ob. -- Objection.
Octr. or Sber | October.
O. S. -- Old Stile.
P^d. -- paid,
Parl. -- Parliament.
Per Cent. -- *per Centum*, by the Hundred.
Philom. -- *Philomathes*, Philomathematician, a lover of learning.
P. M. G. -- Profeſſor of Muſic at *Greſham* College.
P. S. -- Poſtſcript.
Pſal. -- Pſalm, Pſalmiſt.
Q. -- Queſtion.
q. -- *quaſi*, as it were.
q. d. -- *quaſi dicat*, as if he ſhould ſay.
q. l. -- *quantum libet*, as much as you pleaſe.
q. ſ. -- *quantum ſufficit*, a ſufficient Quantity.
R. | *Rex*, King, or *Regina*, Queen.
Reg. Prof. -- *Regius Profeſſor*, King's Profeſſor.
Rev^d. -- Reverend.
R^t. Wpful -- Right Worſhipful.
R^t. Honble. -- Right Honourable.
S. or St. -- Saint.
Sect. -- Section.
S. Sc. -- Holy Scripture.
Sc. -- *Scilicet*, to wit, or, that is.

Sep^t.

Sept^{t}.
Septr. or 7ber } September.
Serj. Serjeant.
Servt. Servant.
Sol. Solution.
ſs. *Semiſſis*, half a pound.
S. S. T. P. *Sacro Sanctæ Theologiæ Profeſſor*, a Doctor of Divinity.
v. *vide*, ſee, or verſe.
viz. *videlicet*, that is to ſay.
Wp. Worſhip.
Wpful, Worſhipful.

X^{n}. Chriſtian.
X^{t}. Chriſt.
X^{t}mas, Chriſtmas
ye the.
y^{n} then.
y^{r} your.
y^{t} this.
y^{u} you.
& &, *et*, and.
&c. *& cætera*, and the reſt.

Penult. for *Penultima*, the laſt Syllable but one.
Antepenult. for *Antepenultima*, the laſt Syllable but two.

CHAP. XIX.

NUmbers are uſually expreſſed by theſe 7 Roman Capital Letters, I. V. X. L. C. D. M; Or by theſe Ten *Arabic*, or rather *Indian* Characters, called Figures, *viz.*

1, 2, 3, 4, 5, 6, 7, 8, 9, & (0) called a Cypher.

Their Signification.

The 7 Roman *Capitals.*	*The* 10 Indian *Figures.*
I. One	1. One
V. Five--half X	2. Two
X. Ten	3. Three
L Fifty, half the old *Roman* ↆ	4. Four
C. One Hundred, for *Centum*, a Hundred	5. Five
	6. Six
	7. Seven
	8. Eight
D. Five Hundred --half the old *Roman* CIↃ	9. Nine
	0. Nothing, or ten with 1 before it; as,-- 10.
M. A Thouſand, for *Mille.*	

As for the *Roman* Numeral Letters, if a leſſer be placed before a greater, it takes away from the greater ſo much as it (the leſſer) ſtands for.

But, if a leſſer numeral letter be placed after a greater, it adds ſo much to it, as it (the numeral letter) ſtands for; as,

The

The letter V by it ſelf, ſtands for Five; but with I before it, as, IV, it ſtands for Four——— and with I after it, as, VI, it ſtands for Six——Thus,

IV. Four	V. Five	VI. Six
IX. Nine	X. Ten	XI. Eleven
XL. Forty	L. Fifty	LX. Sixty
XC. Ninety	C. a Hundred	CX. a Hundred & Ten.

Figures are uſed to expreſs,

1. The Quantity of Things; as,

1 One	3 Three
2 Two	&c.

2. The Order or Succeſſion of Things; as,

1*ſt.* Firſt	4*th.* Fourth
2*d.* Second	10*th.* Tenth
3*d.* Third	39*th.* Thirty-ninth, &c.

3*dly*, The Fractions or parts of Things; as,

$\frac{1}{2}$ one half	$\frac{2}{3}$ two thirds
$\frac{1}{3}$ one third	$\frac{3}{4}$ three fourths, or quar(ter
$\frac{1}{4}$ one fourth	$\frac{5}{8}$ five eights, &c.

A TABLE *of Letters and other Mark uſed for whole Words, in Money, Weight and Meaſures.*

In Money; as,

l. a Pound, or 20 Shillings.

s. or ſ. a Shilling, or 12 pence.

d.

d. a Penny, or 4 Farthings.
q. a Farthing; or, in Fractions,
¼ one Farthing
½ one Half-penny
¾ three Farthings

l. s. d. q.
8. -- 16. -- 7. -- ¼ Eight Pounds, Sixteen Shillings, and Seven Pence Farthing.

Common Weights and Measures.

C. a Hundred.
q. a Quarter of an Hundred.
lb. a Pound.
Oz. an Ounce.
Pwt. a penny-weight.
Hhd. Hogshead.
Gal. Gallon.
Yd. Yard.
Nl. Nail.

Apothecaries Weights.

℔ a Pound, or Pint, from the *Latin Pondo.*
℥ an Ounce, from the *Latin, Uncia.*
ʒ Dram, or Drachm, from the *Latin, Drachma.*
℈ Scruple, from the *Latin, Scrupulus.*
gr. Grain, from the *Latin, Granum,* or ⅕₀ of a Scruple.

ſs. Half, from *Semiſſis*.
℥ij Two Ounces.
℈iv Four Scruples.
ʒiſs. one Drachma and a half.
gt. Drop, from *Gutta*, *Latin*, a Drop.
m. Handful, from *manipulus*, *Latin*, a Handful.
ana, a barbarous Word in the Bills, = taking an equal Quantity of Ingredients.

CHAP. XX.

Directions for READING.

THERE are two ways of writing on any Subject, *viz*, *Proſe* and *Verſe*.

Proſe, from the *Latin* Word *Prorſa* [*Oratio*] that is, a Diſcourſe ſtreight forward, is ſo called, becauſe a Line, in it, is continued on from the left Hand towards the right; and then, the next Line under it, begins where the former did, and goes on in the ſame manner.

Verſe, from *Verſus* [turning] becauſe the *Romans*, anciently, wrote one Line from the left Hand alſo towards the right, as in Proſe: ——— But began the next Line under the ending Word of the former Line, and wrote it back again from the right Hand towards the left, after the manner uſual in plough-

ploughing; for which Reaſon, this way of writing was called *Buſtrophe*, from the turning of Oxen.

And 1ſt. of PROSE.

Proſe is the common manner of writing, wherein there is no neceſſary Confinement to a certain Number of Syllables, or placing the Words of it in any peculiar Form.

This Chapter of Directions is to conſiſt of 4 Sections;

The
1ſt. For reading *ſlow*.
2d. According to the *Points*.
3d. According to *Accent*.
4th. According to *Emphaſis*.

§ 1. *Of reading ſlow.*

When a Learner is well acquainted with the Letters of the Alphabet, and hath gained a due Knowledge of the Nature and Sound of each, whether Vowel or Conſonant, ſingle or double, and can readily put them together in Syllables, according to the Rules of ſpelling, let him firſt begin to read, and pronounce ſhort ſingle Words, as Monoſyllables and Diſſyllables. *Ch.* 3.

In order thereto, let him deliberately form, in his own Mind, the due ſpelling of each Syllable, and Word, before he doth pronounce it.

By doing ſo, he will avoid the Evil of miſcalling Words by haſty gueſſes at random.

Moſt Children, when they have got a little Knowledge in ſpelling, are apt impatiently to hurry over what they read, and thereby to drop and loſe many of the leſſer Syllables; or, by over-running themſelves, to make Jerks and Starts in their Pronunciation: Some Words and Syllables, with which they are well acquainted, are too haſtily expreſs'd; and when they meet with others of which they are ignorant, they, for want of Preconſideration, are puzzled.

Therefore, to prevent Silence therein, and ſo keep up a kind of reading, they put in *Hems*, *O's*, and *Ha's*, repeat, or, draw out the laſt Word pronounced, till they can hit upon the following one. So that, what they read, becomes a diſagreeable Gibberiſh.

Beſides, they are apt thereby to fall into a Habit of Heſitation and Stammering in ſpeaking, as well as in reading.

And here, by the by, it may be proper to precaution young Perſons againſt the ſeveral Vices or Faults into which they are apt to fall; ——as,

1. Stuttering.
2. Mincing of Words.
3. Speaking them broad.
4. Pronouncing chiefly in the Throat.
5. With the Teeth ſhut too cloſe.
6. Mumbling at the Roof of the Mouth, and

and uttering hollow Sounds, as out of a Cave or Churn,

7. Frequent Coughing, — Spitting &c.

Parents, who are not always proper Judges of the Matter, are uſually pleaſed in ſeeing their Children forwarded in their Learning; and imagining, that the ſooner they get out of Letters, and Syllables, and can, in ſome ſort, hammer out reading without them, they diſcover greater Degrees of Capacity and Quickneſs of Underſtanding, expect from the Teacher a ſpeedy Growth; and he, in Compliance with their violent Haſte, is apt too ſuddenly to puſh them on, without well grounding them in the Things preliminary to reading.

Children are firſt taught by their Nurſes to ſpeak; but then, ſo wrongly, that they generally contract many Vicioſities in Pronunciation, which are to be corrected chiefly by reading.

But, if, when, from the Nurſery, they are put to School, they are too ſoon taken off from ſpelling, and driven to reading, they are quite ſpoiled by ſuch Speed; they hardly afterward amend the Faults contracted thereby, nor, perhaps, do they ever read or ſpeak well as long as they live.

If then, (notwithſtanding the fooliſh Vanity of Parents, and their unreaſonable Clamour againſt the Delay of the Teacher) they ſhou'd be kept much longer, than is uſual, in learning the proper Formation,

and Sound, or Power of each Letter, and, conſequently, the due Pronunciation thereof; and, if, after they have gain'd a ſufficient Knowledge of the Letters, they were detained a much longer Time alſo in ſpelling only, and doing nothing elſe, they would reap very great Advantages.

For, by being ſo long confined to ſpelling, they wou'd, at laſt, arrive at ſuch a Perfection and Readineſs in it, that they wou'd, upon Inſpection, inſtantly conceive in Mind the due reading of ſhort Words, of one or two Syllables, and the true expreſſing of them by the Voice; and ſo, gradually, of the longeſt Polyſyllables. For, reading is but a quick ſpelling. And he who can ſpell very perfectly and quickly, will ſoon be able to do ſo in reading.

And yet here, notwithſtanding the *Readineſs* of a Learner, it may not be amiſs to adviſe the Teacher to check the Haſtineſs and Rapidity, into which that Readineſs may be apt to drive him, and make him pronounce not only the longeſt, but even the ſhorteſt Words, with ſlow Deliberation.

If this be done for a conſiderable Time, it will bring him to a Habit of a full, diſtinct, and exact Pronouncing of any Word he meets with.

So that, altho' his Progreſs may ſeem tedious, it will, in reality, be the ſhorteſt way to a Perfection in reading.

§ 2. *Of*

§ 2. *Of Points.*

2. The next Direction for reading, is, that a Boy ſhou'd carefully mind the Stops or Pauſes he meets with in each Sentence, whether he reads ſilently to himſelf, or aloud to others.

In the former way, he himſelf will the better underſtand what he reads;——and, in the latter, make his Hearers do ſo; and, beſides, gain Time for neceſſary Reſpiration.

If either he makes no Pauſes of his Voice, where there are Marks to direct him, or makes not any Diſtinction of their proportionate Times, or wildly makes Pauſes, where there are no Marks, he deſtroys the Senſe, and the Auditory's Underſtanding of it.

The Marks for Pauſes or Stops were unknown to the Ancients; and, whether amongſt the *Latins*, or the *Greeks*, are, comparatively, but modern, as being invented about the 9*th* Century.

In the old *Greek* Manuſcripts, the whole of a Diſcourſe ſeems to have been written with the ſame Stroke of the Pen, and the Words, as well as Letters, joined together.

In Confirmation of this, *Salmaſius* affirms, that he hath obſerved Diſtinctions plainly, by the Difference of Hands.

For want of theſe Points, amongſt the *Romans*

Romans alſo, reading was very uncertain, it being, as *Quintilian* intimates, not to be adjuſted, but by conſidering the Context, and Tenour of a Diſcourſe, and ſo forming Conjectures of the Senſe.

Points therefore were contrived by learned Men for Perſpicuity, and Certainty in reading; That, by ſeparating Sentences, and the ſeveral longer and ſhorter Members of them, in writing, and in Pronunciation, the Senſe might be render'd more diſtinct to the Eye or Ear.

But, altho' the four Points, now in uſe, render reading more fixed, and eaſy than it formerly was, yet, it may, on many occaſions, be proper to interpoſe ſome ſhorter Stops, as, *Semicommas*, and ſometimes Subdiſtinctions, ſhorter than even thoſe, not only between different Words, but Syllables alſo in one, and the ſame Word.

The Voice muſt neceſſarily make ſome kind of Stop on every Syllable, eſpecially, where (as often in our Language) there happen ſeveral rough Conſonants belonging to one and the ſame Vowel, and certainly between Words, tho' not mark'd with any of theſe common Stops, in order to render the Senſe more diſtinct, and intelligible.

Altho' the *Hebrew* Grammarians commonly mention but four or five of their Accents, which ſerve for Pauſes alſo, like thoſe in *Latin*, and *Engliſh*, yet they have many more, for nicer Diſtinctions.

Thus,

Thus, for Inſtance, their Euphonic Accent *Peſik*, expreſs'd by a perpendicular Line between two Words; as,

יְהוָה | אֱלֹהִים | אֵל *Joſh.* 22. 22.
The Lord | *the God* | *the God.*

And thus the *Metheg* (ˌ) put between Syllables in one, and the ſame Word; as, וּבְתוֹרָתוֹ and in, *his Law.* *Pſ.* 1. 2.

Where the former, *viz. Peſik*, makes a Stop, tho' a very ſhort one, perhaps here for the greater Solemnity;——and the latter, *viz. Metheg*, is added to the *Penult.* of the Word, as a Bridle or Curb, to check and delay the Rapidity of pronouncing the ſhort Syllable where it is placed; whereas otherwiſe it, and the other three Syllables, wou'd be hurried over to the laſt, which has the Accent upon it.

And theſe Inſtances may ſerve to juſtify the Obſervation of Pauſes more minute than the four common ones.

When, and how theſe are to be practiſed, cannot well be determined by ſet Rules, but muſt be left to the Judgment of the Reader.

§ 3. *Accent.*

As for the accénting of Syllables in ſingle Words, it has been already obſerved, that we know little or nothing of the matter; only where any Syllable hath, or ought to have

Pag. 75.

an

an Accent, we lay a ſtronger Streſs of the Voice upon it, without any Difference of a higher or lower Sound.

And the caſe is the ſame in ſome long Words, wherein two or three Accents may be placed.

Thus, in *Á-ca-de''-my —— un''-ad-vis'-ed-ly*, wherein *de''* and *un''* are indeed ſhorter, in Proportion, to the mean Accent over *á* and *vis'*; but then they, like *Metheg* before, do make a Pauſe.

Thus, in the *Latin* Word,

In-nu''-me-ra-bi'-li-bus

And thus in that Word often in the Mouths of School-boys; *viz.*

Ho-no'''-ri-fi-ca'''-bi-li-tu''-di-ni-tá'-tes;

whereon there muſt be ſeveral Pauſes, as *no'''- ca'''- tu''-* to ſtop the rapid hurrying over ſo many Syllables, before one gets to the main Accent on *tá*.

It is certain that we cannot well pronounce above 3 Syllables forward with one Accent; and it muſt be a ſtrange and confuſed Jumble to run over this laſt Word of 12 Syllables forward with only one Accent upon the *penult*.

* I have brought in theſe 3 or 4 Inſtances laſt mentioned under this Section, only becauſe thoſe Marks are uſually called *Accents* tho' at the ſame time, they, as aforeſaid, are in reality but meer Stops, and Pauſes, in a word, like that of the *Hebrew Metheg* before

an

and ſhou'd rather be placed under the ſame Section with it.

Now, altho', in ſingle Words, we do not mind Accent as an Alteration of Sounds, yet in Sentences and Diſcourſe the caſe is otherwiſe. For therein it is neceſſary and practicable.

Monotomy, [that is, a continued Sameneſs of Tone] in the pronouncing of a Diſcourſe, is very diſagreeable to every body; and whoever hath had the Misfortune of contracting ſuch an abſurd Utterance (as Children uſually do, who are taught by School-miſtreſſes) renders what he ſpeaks flat, and nonſenſical, and by ſuch a dull Hum-drum, offends, or tires his Hearers, and puts them to ſleep.

In all our ſpeaking, there ſhou'd be ſomewhat of a muſical Delivery; by which, I do not mean that whimſical Affectation of odd and uncouth Sounds, which, by way of Contempt, we call *Canting*, but, ſuch Inflexions of Voice, and Variegations of *Tones*, as are eſtabliſhed by the Authority of common Cuſtom, for the regulating of Pronunciation in Reading and Speaking.

So that this Modulation of Voice is not to be arbitrarily taken up, according to any particular Perſon's ſingular Fancy, and Conceitedneſs, but, from the manner of Pronunciation practis'd by the moſt Judicious, as a Standard ſuitable to the *Genius* of our Nation.

Authosr,

Authors, who write upon Pronunciation, give many Directions for the due adjuſting of it on all occaſions.

They lay down one Rule univerſally to be obſerved, *viz.* That every Diſcourſe is to be utter'd according to the nature of its Subject, and that the Voice is to be managed ſo, as to humour the Senſe by *Tones* proper thereto; Thus,

If a Thing be meerly *narrative*, and not affecting, it is to be ſpoken in a plain manner, with very little change of Sounds, as being addreſſed to the Underſtanding, and not to the Will.

If it be *argumentative*, it requires ſomewhat more Warmth and Earneſtneſs.

If *Pathetic*, moſt of all.

Things natural are to be pronounced with an equable, diſtinct Voice,——Good Actions, with noble *Accents* of Admiration;——wicked Actions with thoſe of Deteſtation.——Fortunate Events of Life, with a brisk Air; unfortunate ones, with a ſad and mournful one

The ſeveral various Paſſions require much Variety. *Love* is to be expreſs'd with a ſoft, gay, and charming Voice;—— *Hatred*, with a ſharp, ſullen, and ſevere one;—— *Joy* is to be full, flowing, and brisk;—— *Grief*, dull, languiſhing, and moaning.—— *Confidence*, loud and ſtrong;—— *Fear*, trembling and faltering.

Eſteem

Eſteem for a brave *Hero*, or an excellent good Man, is to be expreſs'd with lofty and magnificent *Tones*; —— Contempt for a ſneaking Coward or a Villain, in ſcornful ones ;———and the Senſe of a barbarous Injuſtice, vents it ſelf with an Elevation.

It would be ridiculous, in a tragical manner, to read common Things, which happen every day, and do not affect us with any Concern ;——— and, on the other hand, as abſurd, to pronounce great Affairs, and Matters of extraordinary Moment, in a low, unconcerned, and familiar Voice.

Thus, for Inſtance, ſolemnly to drawl out an ordinary News-paper, or a ludicrous Story, in doleful Notes; or, to whip over a funeral Oration on a dear Friend, or an excellent Prince, in a comical merry way, wou'd be intolerable.

So that, as was ſaid before, every Subject requires Turns of Voice ſuitable to it, and whoever does not hit the *Tones* peculiar to each, becomes diſagreeable to his Hearers by Improprieties in Pronunciation.

There is one Thing more obſervable ; *viz.* That, in reading a Sentence or Period, there is uſually to be ſomewhat of a Riſe and Cadence ; that is, the Voice is gently to be raiſed, till one gets to the middle ; and then gently let down to the end of it.

I do not ſay, that this manner is always to be ſo ſtrictly obſerved, as not to vary from it in any Sentence. The ſhortneſs of

ſome Periods may not well admit it, and to keep it uniformly in every one, wou'd render each ſomewhat like a Cathedral Chant, which confines every Verſe long or ſhort, ſad or chearful to the ſame Set of Notes invariably; which wou'd be fulſome and cloying.

There are therefore Changes therein frequently to be made; ſome Sentences are to begin higher, and not fall ſo low, as in Exclamations, and Interrogations, &c. In ſhort, each Sentence, as beforeſaid, is to be pronounced according to the nature of its Sence, and, in a great meaſure to be left to the Direction of the skilful Reader.

* In reading a *Parentheſis*, the Tone of the Voice ſhou'd be ſomewhat lower; for, it ſeems to come in by the by, interrupting the mean Coherence of the Period, and reſtraining it from being taken in ſo large a Senſe, as otherwiſe it might be: —— And ſomething of this is obſervable in a *Paratheſis*, that is, when a Word or Sentence is inſerted between two ſquare Hooks [ ] by way of Explanation, Quotation, &c.

Many Things more might be ſaid about accenting, or tuning in Sentences; but I omit them as too burdenſome, and difficult to young Perſons; and I fear what hath been already advanced, may ſeem to be ſo.

For, here it may be asked, how theſe, or any other Rules, which might be preſcribed, are to be reduced to Practice?

To this, it may be anſwered, that the chief way for any Perſon, to gain a proper Pronunciation, is, to obſerve, how others ſpeak, in Reading, or common Converſation.

An

An honeſt Woman, who hath been wrongfully accuſed as a Thief, by an Enemy, ſtill vents her Indignation in angry Tones ; —— And a poor Widow deprived of an hopeful Son, the only Support of her old Age, bemoans her Loſs in doleful Accents of Grief.

But then, the more judicious of Mankind, who have improv'd upon Nature, and poliſh'd it by Art, expreſs themſelves in a better Manner.

Thus, many, who often ſpeak in Public, as the Learned in the Law, in our Courts ; and Gentlemen of polite Education, in our grand national Senate, do, by their charming Eloquence, afford juſt Patterns of good Pronunciation.

We are told, that the great Orators of *Athens* and *Rome*, as *Demoſthenes*, *Cicero*, &c. formed their Voices by the help of Men from the Theatre ; and I do not know, but ſuch Perſons amongſt *Us*, who are compelled to labour hard for a proper manner of ſpeaking upon all ſorts of Subjects, might be very uſeful to a young Candidate for this part of Oratory.

We ſee many the moſt ignorant of Men, altho' they cannot read, and therefore have no Helps from Books, yet, by frequently hearing others, do, by the Ear, learn muſical Compoſitions of various Kinds, and ſing them agreeably in their proper Tunes.

And ſurely, thoſe who are improved by a better Education, and can ſtudy the ma-

ny Obſervations ſet forth by Rhetoricians in their Writings, as uſeful towards the due Pronunciation of various Kinds of Diſcourſes, may as ſucceſsfully gain the proper Tunings of them:——— They get excellent Rules to direct them, and tho' they themſelves may be at a Loſs, how to make uſe of them, yet, when they are to hear others, they go well prepared by thoſe Rules, and ſo, as to reduce their Theory to Practice.

If then a Learner do but carefully obſerve how Things are commonly expreſs'd, and how thoſe, who are celebrated for reading and ſpeaking well, do manage their Voice on various Subjects, as they occur, and frequently exerciſe himſelf in endeavouring to do the like, he may, by degrees, work *his* Voice alſo to ſuch a muſical Pronunciation on the like Occaſions; ſo that the only way we yet have, for learning, how (as I may ſay) to ſing over any Diſcourſe well, that is, to pronounce it with proper Tones, and Turns of Voice, is *Imitation.*

* Were the *Cantus*, which is neceſſary in ſpeaking, reduced to a regular Art, and fixed for Practice, it wou'd be of great Uſe: —— And it is to be wiſhed, that ſome Perſon of Learning, and Judgment in Oratory and Muſic, wou'd form a Syſtem of Directions for it.

Such a Performance wou'd be very helpful to young Perſons, eſpecially to thoſe, who are bred up in an Univerſity, whoſe future Condition of Life may oblige them frequently to ſpeak in publick.

I do not remember that I ever heard of any thing attempted that way, except the Pipe of *Gracchus*; who, when he was to ſpeak in the *Forum*, order'd his Servant to

to ſtand behind him, that, whenever he ſhou'd ſlip out of the proper compaſs of his Voice, the Servant might, by ſounding one certain Note, reclaim his Maſter to its natural and proper Pitch.

And yet I am of Opinion, that ſuch an Art may be contrived ſuitable for any Occaſion of Speaking, whether in private or publick.

There is one, who, for ſome time hath had Thoughts that way; and doth not quite deſpair of obtaining ſomething uſeful in it; or at leaſt of exciting ſome others, who may be more able for the Undertaking.

In order thereto, he hath done, or propoſed to be done, the Things following.

1*ſt*. He hath endeavoured to fix the Compaſs of Tones in ſpeaking.

Theſe, as *Merſennus* tells us, were formerly, by the *French*, compriſed within an Octave; but, as others of late, within 5 or 6 Notes from the higheſt to the loweſt incluſively —— And amongſt *us*, who have rather leſs Degrees in riſing or falling of the Voice than they have, ſome judicious Men have confined them to 5; as from A to E [both incluſive] in *Guido*'s Scale of Muſic: —— And theſe he propoſes to be ſubdivided into about 15 fractional or leſſer Notes.

2*dly*. He hath fitted up a Trichord, or Inſtrument of 3 Strings proper for the ſame; ——together with ſcore-lines fitted to it.

3*dly*. He hath propoſed to collect ſhort Specimens, for Models of various Subjects and Manners of ſpeaking, as the *Narrative*, *Argumentative*, and *Pathetic*, in its ſeveral Kinds, &c.

4*thly*. To have ſuch Specimens carefully peruſed, and read with their proper Sounds, by ſuch as are well practiced in our way of Pronunciation.

5*thly*. To have theſe prick'd down in Muſical Notes (as Songs uſually are) by Men, who have a good Skill, and good Ear for the due adjuſting of the ſubdivided Notes accordingly.

If theſe Things can be performed, any Perſon, tho' wholly a Stranger to Muſic, may, in a few Days, practiſe ſuch Specimens himſelf upon the Trichord; and if he can

but make an Uniſon by his Voice to each Note he ſtrikes upon the *Inſtrument*, may properly pronounce the Sentences of each Specimen, and thereby obtain a due manner and Habit of pronouncing any other Diſcourſe of the like Nature, whereſoever he meets with it.

If this Project ſhou'd prove impracticable, and not come to Perfection, there is no great Harm done, only the ſpoiling of ſo much Paper about it.

§ 4. *Of Emphaſis.*

As that Force of the Voice, which is placed on a particular *Syllable* in a *Word* is called *Accent*, ſo that, which is laid upon a particular Word in a Sentence, is called *Emphaſis*.

The Word then, on which a ſtronger Streſs is laid, is called the *Emphatical* Word, becauſe it gives Spirit and Beauty to the whole Sentence; as,

Shall I *run away from ſuch a cowardly Man?*

Where the Word *(I)* requires the *Emphaſis*, and is to be pronounced with more Spirit than the reſt of the Words.

* In every Sentence there is ſome Word, at leaſt, which is emphatic.

To place the *Emphaſis* upon any Word, is only to pronounce that Word with a peculiar Strength of Voice above the reſt:—But if the Word be of two, or more Syllables, then the accented Syllable of the *Emphatical* Word is to be pronounced ſtronger than otherwiſe it wou'd be, and not a new and different Accent is to be placed upon that Word; as, in this Queſtion,

Did

Did you travel to Dublin, *or to* Cork *laſt Week?*

Here, the *1ſt* Syllable in *Dublin*, and the Word *Cork*, muſt both be pronounced with a ſtrong Sound; becauſe the *Emphaſis* lies upon thoſe two Words.

And, hence it is, that we ſometimes uſe the word *Accent*, and *Emphaſis* indifferently, to ſignify the Streſs, that is to be laid on any word in a Sentence; becauſe that both are uſually placed on the ſame Syllable.

But, if it happens, that there be a plain Oppoſition between two words in a Sentence, whereof the one differs from the other, but in part; as,

righteous and *unrighteous*,
proper and *improper*,
juſt and *unjuſt*,
form and *reform*, or *conform*,

then the Accent is often removed from its common place, and fixed on that firſt place, in which thoſe words differ; as,

If I wou'd *fórm* my Manners well, I muſt not *cónform* my ſelf to the World, but ſtrive rather to *réform* it.

The *júſt* muſt die, as well as the *únjuſt*.

Whereas, if theſe words *unjuſt* or *conform* ſtood by themſelves in a Sentence, the Accent wou'd lie on the laſt Syllable; as I wou'd never *confórm* my Life to that of the *unjúſt*.

As there may be two Accents upon one Word,

Word, ſo may there be two or more Emphaſes in one Sentence; as,

James *is neither a* Fool---*nor a* Wit--- *nor a* Blockhead---*nor a* Poet: Where *Fool-Wit-Blockhead-Poet*, are all *emphatical* Words.

The fixing of an *Emphaſis* on the proper Word, or Words, in reading, where it ought to be, requires Time and Judgment.

Some Perſons are apt to place a ſtrong Sound upon words, not ſo much according to their Sence, as according to Length of the Sentence, and the Ability of their Breath, for holding out in pronouncing; one may therefore find them ſtrengthening the *Emphaſis*, perhaps at the End of every Line, or *Comma*, or at a *Colon* or *Period* only; or perhaps on ſeveral words, where there ought to be *no* Emphaſis.

Whereas others run on the contrary Extreme, and inſtead of multiplying *Emphaſes*, uſe none at all; and therefore do not place any *Emphaſis* where it ought to be; By the former of theſe Faults, the Senſe of a Diſcourſe is confounded, and by the latter (as in the aforeſaid Vice of *Monotony*) loſes all its Force, becomes flat, feeble, and obſcure, and indeed, ſcarce to be underſtood.

In order then to direct young Readers in this particular, ſo important towards a right Pronunciation, I ſhall lay down a few Obſervations; as,

1*ſt*. In every Sentence, the chief Intent of the Writer is to be conſider'd, and that Word,

Word, which ſhews his chief Deſign, is the *Emphatical* Word; for, it is, for the ſake of that Word, the whole Sentence ſeems to be made.

And this is the greateſt and moſt general Rule.

2*dly* When a Queſtion is asked, the *Emphaſis* often lies on the queſtioning Word; as,

Who, *what*, *whither*, *when*; thus,
Who is there? What is the matter?
Whither did you go? When did you return?

Tho' this is not always ſo; as,
Who was the Strongeſt, *or* Wiſeſt *Man?*
In which Sentence, *Strongeſt*, and *Wiſeſt*, are the emphatical Words.

3*dly*. When two Words are ſet in Oppoſition to one another, and one of them is pronounced with an *Emphaſis*, then the other ſhou'd have an Emphaſis alſo; as,

If they *run*, we *will run*; —— *for* our *Feet are as good as* theirs.

In which Sentence, *they*, and *we*, *our* and *theirs*, are the *emphatical* words.

4*thly*. Of how great Importance it is to place the *Emphaſis* rightly, it is obſervable, that the very Senſe and true Meaning of a Sentence is oftentimes very different, according as the Emphaſis is laid on different words; and that the particular Deſign of the Speaker is diſtinguiſhed thereby; as, in this ſhort Queſtion; *viz.*

Shall

1 2 3 4 5 6

Shall I ride to morrow, and dine with you?

1. If the *Emphaſis* be laid on the word *Shall*, a proper Anſwer to it emphatically ſpoken, may be, *You may do as you pleaſe, for I will not compel you.*

2. If the *Emphaſis* be put on the word *I*, the negative Anſwer may be, *No; but your Brother may.*

3. If upon the word *ride*; the Anſwer may be, *No, but you muſt go on foot, for I cannot ſend a Horſe for you.*

4. If on *to morrow*; *No, for I ſhall not be at home.*

5. If on *dine*; *No, for I faſt, but you may ſup with me.*

6. If upon *you*; *No, but you may with my Family, for I muſt do Buſineſs, at Dinner Time.*

So that here in 9 words, there may poſſibly be ſix different Senſes, from the different placing of the *Emphaſis*.

* Hence we ſee how uſeful the proper placing of the *Emphaſis* is to right Reading; and how neceſſary it is to every Learner to be ſo inſtructed, that he may duly preſerve it.

* But here I cannot omit mentioning a Practice obſervable in the Courts.

Deeds, and other *Inſtruments*, are therein uſually read without any regard to the Directions in the three laſt Sections above.—

For

For not only *Emphaſis*, but even *Accénting*, and *Pauſing* alſo are wholly neglected.

Whether this Uniformity of Pronunciation, without any ſtopping, except where Reſpiration is unavoidable, be taken up by Chance or Choice, I ſhall not determine.

I am apt to think, it is owing to the latter; leſt various *Tones*, *Emphaſes*, and *Stops*, being artfully miſplac'd, might tend to pervert the Apprehenſion, and miſlead the Judgment of the Auditors.——— Whereas the Learned in the Law, being well acquainted with all ſuch Forms, tho' ſtripp'd of theſe Things, eaſily take the Senſe, without ſuch diſtinguiſhing Helps in Pronunciation.

But then, the Gentlemen, in Pleading at the Bar, do quite otherwiſe, for, they make great uſe of all the Ornaments of Rhetoric to render their ſpeaking graceful and agreeable.

—I ſhall only make a ſhort Remark more, and then conclude this Chapter.

1. Whoever is to read aloud to others, if he is not already well acquainted with the Diſcourſe he is to pronounce, ſhou'd firſt peruſe, and carefully read it over and over aloud by himſelf, according to the above Directions, *viz.* with a due Deliberation, obſerving the ſeveral *Points*, *Accents*, and *Emphaſes*; and being thus prepared, his Performance will be more exact, juſt, and agreeable.

There is one Thing more obſervable, *viz.*

That

That every Reader whatſoever is to be exerciſed with a double Intention;——He is, at one and the ſame Moment, to intend one thing with his *Voice*, and another with his *Eye*.

He muſt pronounce the Words he is actually upon, and, to prevent frequent Stumbling, Delaying, and a diſagreeable Silence, muſt, by his Eye, ſtill ſecure ſome following Words.

To do this, where there is not any Stop, requires a Quickneſs of Apprehenſion; but, where there is a *Comma*, and much more, a longer Stop, he hath better Leiſure to look before him, and to conceive, in his Mind, the next Words, and ſo on, in order, to preſerve an uniform, and uninterrupted Courſe of Pronouncing what he reads, throughout the Diſcourſe.

CHAP. XXI.

Of reading VERSE.

VERSE is tied up to certain Meaſures;——and *Engliſh* Verſe, beſides thoſe Meaſures called *Metre*, is generally bounded by *Rhyme* alſo.

When every Line is made up of a certain Number of Syllables, and the words ſo placed, as that the Accents may naturally fall on ſuch peculiar Syllables, as make a ſort

of Harmony to the Ear, this is called the *Metre.*

And, when 2, or more Verſes, near to each other, end with the ſame, or a like Sound, the Verſe is ſaid to have Rhyme.

As in theſe Examples:

I've taſted all the Pleaſures here;
They are not laſting, or ſincere;
To eat, and drink, diſcourſe and play,
To Morrow, as we did to Day;
This beaten Track of Life I've trod,
So long, it grows a tedious Road.

Sometimes a double Rhyme is uſed, and the two laſt Syllables chime together; but this is ſeldom, except in common, pleaſant, or familiar Verſe; as,

What made thee, Tom, *laſt Night ſo merry,*
Was it good Ale, or good Canary?

Sometimes *Engliſh* Verſe is written without Rhyme, and is called *Blank Verſe*; as, in *Milton*'s Paradiſe.

Regions of Sorrow, doleful Shades, where Peace,
And Reſt can never dwell; Hope never comes,
That comes to all; but Fortune without end,
Still urges, and a fiery Deluge fed
With ever burning Sulphur unconſum'd.

But, in this ſort of Verſe, the *Metre* is as ſtrictly obſerved, as if it had Rhyme alſo.

In *Engliſh* Metre, the Words are generally ſo diſpoſed, that the Accent may fall on every 2*d*, 4*th*, and 6*th* Syllable; and, on

the 8*th*, 10*th* and 12*th* alſo, if the Lines are ſo long; of which the following Lines are an Inſtance.

I ſing the Briton, *and his generous Arms,*

Who vers'd in Suff'rings, and the rude Alarms

Of War, reluctant left his native Soil,

And undiſmay'd, ſuſtain'd inceſſant Toil;

Till led by Heav'n propitious he return'd,

To bleſs the Iſle which long his Abſence mourn'd.

Now, becauſe *Engliſh* Verſe generally takes this Turn, ignorant People are apt to imagine, that it muſt be ſo univerſally; and, that it is abſolutely neceſſary, to give this ſort of Sound to every Line in Poeſy, and to lay that Streſs upon every 2*d* Syllable; whereas there is a juſt Liberty for Variation, which Poeſy allows in this Caſe, without deſtroying the Harmony of the Verſe: and indeed it adds a Beauty, and Grace to the Poetry, ſometimes to indulge ſuch a Variety, and eſpecially in the 1*ſt* and 2*d* Syllables of the Line.

But, for want of Judgment, moſt People affect to read Verſe in a manner very different from that of Proſe; and they think it not ſufficient to place a common Accent, but lay a very hard and unnatural Streſs upon every other Syllable; and they ſeem to ſtop, and reſt upon it, whether the natural Pronunciation of the Words will allow it, or not.

By this Means they give a wretched Accent to many Words, and ſpoil good *Engliſh*, to make it, in their Opinion, to ſound like Verſe. In ſhort, they wou'd not only read the Song, but give it a Tune alſo.

The following Inſtance may ſhew how ſhamefully one of theſe miſtaken Readers may be guilty of this Fault;

* *N. B* I have placed the Accents in this Example, not where they ought to lie, but where ſuch a common Reader wou'd place them.

Angels

Angels invisible to Sense,

Spreading their Pinions for a Shield.

Are the brave Soldiers best Defence,

When Cannon in long Order shall dispense

Terrible Slaughter round the Field:

What an hideous Harmony does this Stanza make on the Lips of such a Pronouncer!

The great and general Rule therefore for reading *English* Verse, is, to pronounce every Word, and every Sentence, just as if it were Prose, by observing the Stops with great Exactness, and giving each Word and Syllable its due and natural Accent; But with these two small Allowances, or Alterations following:

1*st*. At the End of every Line, where there is no Stop, make a Stop about half so long as a Comma, just to give Notice that the Line is ended.

2*dly*. If any Word in the Line happens to have two Sounds, chuse to give that Sound to it, which most favours the *Metre* and the *Rhyme*.

To favour the Metre, is, to read 2 Syllables distinct, or to contract them into one, according as the *Metre* requires; as, the Word *glittering*, must make 3 Syllables in this Line;

All glittering *in Arms he stood.*

But, in the following Line it makes but two;

All glitt'ring *in his Arms he stood.*

The *Metre* is also favoured sometimes by placing the Accents on different Syllables in some few Words, that will admit of it; as, the Word *Avenue*, must have the Accent in the 1*st* Syllable in this Line.

Wide A'venues of cruel Death.

But, in the next Line, it must be accented on the 2*d* Syllable; as,

A wide Avénue to the Grave.

To *favour the Rhyme*, is, to pronounce the last Word of the Line, so, as to make it chime with the Line fore-

going, where the Word admits of two Pronunciations; as,

Were I but once from Bondage free,
I'd never ſell my Liberty.

Here I am to pronounce the Word *Liberty*, as if it were written with a double (e) *Libertee*; that it may rhyme with the Word *free*.

But, if the Verſe runs thus; *viz.*

My Soul aſcends above the Sky,
And triumphs in her Liberty.

Here the Word *Liberty* is to be ſounded as ending in (i) that *Sky* may have a juſt Rhyme to it.

But, whether you pronounce *Liberty*, as if it were written with (ee) or (i), you muſt ſtill pronounce that laſt Syllable but feebly, and not ſo ſtrong as to miſplace the Accent, and fix it on the laſt Syllable.

So in this Verſe;

Unbind my Feet, and break my Chain,
For I ſhall ne'er rebel again.

Here you muſt give the Dipthong (ai) its full Sound in the Word *again*; But it is to be pronounced in the following Verſe, *agen*; as,

Put Daniel *in the Lions Den,*
When he's releas'd, he'll pray agen.

Now, having made theſe 2 ſmall Allowances, if the Verſe does not ſound well and harmonious to the Ear, when it is read like *Proſe*, you are to charge the Fault on the Poet, and not on the Reader; For, it is certain, that thoſe Verſes are not well compoſed, which cannot be read gracefully according to the common Rules of Pronunciation.

Make an Experiment now in the Lines before mentioned, and if you read them like *Proſe*, you will find the Juſtneſs of the natural Accent is maintain'd in every Word, and yet the Harmony, or Muſic of the Verſe, ſufficiently ſecur'd.

Angels inviſible to Senſe,
Spreading their Pinions for a Shield,
Are the brave Soldiers beſt Defence,
When Cannons in long Order ſhall diſpenſe
Terrible Slaughter round the Field.

I might

I might here take Notice, that there are two other Kinds of *Metre* in *Engliſh*, beſides this common Sort, where the Accent is ſuppoſed to be lodged on every ſecond Syllable.

One Sort of *uncommon Verſe* is, when the Line contains but 7 Syllables, and a pretty ſtrong Accent lies upon the 1*ſt* Syllable in the Line, and on the 3*d*, 5*th*, and 7*th*; as,

Glitt'ring Stones, and golden Things,
Wealth and Honours that have Wings,
Ever flutt'ring to be gone,
I cou'd never call my own:
Riches that the World beſtows,
She can take, and I can loſe;
But the Treaſures that are mine,
Lie afar beyond her Line.

The other Sort of *uncommon Verſe*, hath a quick and haſty Sound, and muſt have the Accent placed on every 3*d* Syllable.

Matters of Mirth and Pleaſantry are the Subject of this Sort of Song; and it is but ſeldom uſed, where the Senſe is very ſolemn and ſerious.——— Take this Inſtance of it;

'Tis the Voice of a Slúggard, I héar him compláin,
You have wák'd me too ſoón, I muſt ſlúmber agáin:
As the Dóor on its Hínges, ſo hé on his Béd,
Turns his Sides, and his Shoúlders, and his heavy Heád.

In this laſt Line, the natural and proper Accent doth not lie on the Word *his*, where the Verſe ſeems to require it; but on the Word *heavy*; yet it happens to have a ſort of Beauty in it here, to keep the natural Accent, and thereby you ſhew the *Heavineſs of the Sluggard* more emphatically, whilſt he ſuffers not the Verſe to run ſwift, ſmooth and harmonious.

Thus, let the Poeſy always anſwer for it ſelf; but the Reader ſhou'd keep true to the natural Accent; ——— and, in general, it muſt be maintain'd, that the common Rules of reading Proſe, hold good in reading all the Kinds of Poetry: Nor, is the Reader obliged to know beforehand what particular Kind of Verſe he is going to read, if he will but follow the common Pronunciation

of the *English* Tongue: Let him but humour the Senſe a little, as he ought to do in Proſe, by reading ſwift or ſlow, according as the Subject is grave or merry; and, if he has acquainted himſelf a little with *Verſe*, and practiſed the reading of it, where the Poet has perform'd his Part well, the Lines will yield their proper Harmony.

Thus it appears to be a much eaſier Matter to read Verſe well, than moſt People imagine; if they wou'd but content themſelves to pronounce it, as they do common Language, without affecting to add new Muſic to the Lines by an unnatural turn and Tone of the Voice.

CHAP. XXII.

of PARSING.

IF, what hath been delivered in this Book, be diligently peruſed, a Learner will gain ſuch a Knowledge in the *Engliſh* Tongue, as will be ſufficient to ground him in it.

But then, the Obſervations, and Rules, in it are ſo many, and various, that ſome way or other ſhou'd be contrived to bring them under a ſhorter view, in order more firmly to impreſs them in the Memory.

Now, the beſt Means thereunto I can imagine, is, to make practical Applications of them by *Parſing*.

This is an old Term of Art[or a Grammatical Word] uſed in Schools.

It is ſo called from *Partſing*; becauſe it divides a Sentence into its ſeveral ſingle Parts [or Words] of which it is made; and, by conſidering the ſeveral Accidents [or Properties] Relations, and Dependences, of each ſingle Word, inquires into the Grammatical Truth, and Juſtice of their Combination, in forming the Sentence.

Now, tho' in its common and uſual Senſe, it is confined to the two latter Parts of Grammar, *Etymology* and *Syntax*, I do not ſee, why it may not be applied to the two former Parts of Grammar, *Orthography* and *Proſody* alſo.

For

For, as a Sentence may be parted into its ſingle Words, and the properties of thoſe Words particularly conſidered, in order to ſhew their due Arangement in Conſtruction and Senſe, according to *Etymology* and *Syntax*, ſo may a ſingle Word be parted into its Syllables, and a Syllable into Letters, of which it alſo is made, and the Properties of both Sorts conſidered, *viz. Diviſion*, *Sound*, *Quantity*, *Accent*, &c. belonging to the Word, according to *Orthography* and *Proſody*.

Hence I venture to call the practical Examination of Letters, and Syllables in Words, by the Name of *Parſing*.

And I hope it will not ſeem an audacious Novelty, or Impropriety of Expreſſion, to ſay, one may *parſe* Words, even according to *Orthography*, and *Proſody* themſelves alſo.

Parſing is certainly of very great Uſe. If a Man learns a Language from Converſation only, and be not train'd up by Grammar, and a practical Application of the Language to the Rules of *it*, he cannot be ſuppoſed ever to gain a reflex Notion, and Aſſurance of his Writing or ſpeaking it juſtly and purely; but, by frequent Improprieties of Expreſſions, will be ſtill betraying his Ignorance, whilſt he lives.

Whereas a School-Boy well brought up, even by a *Latin* Grammar, hath, at a dozen Years of Age, a more extenſive and clear Knowledge, than a Perſon at 50, without Grammar; and that even in the *Engliſh* Tongue.

For, Grammar in general, is (bating ſome idiomatical Differences) ſomewhat the ſame for all Languages; and, when a Man is acquainted with the ſeveral Terms of Art, the Properties of Words, and the Agreement, and Dependence of them in one Language, he is prepared the better to learn any other.

The Caſe is pretty nearly alike in Reading and Writing.

If a Man hath not been early grounded in the due Powers, and Sounds of Letters, and well taught, how to divide Words already made, into their proper Syllables, and Letters, and to compoſe what he hears ſpoken, or conceives in his Mind, by proper Letters, and a due Aſſignment of them to each Syllable, he will be apt frequently to write and pronounce wrongly.

As

As for Reading, it is but a quick Spelling; and, whoever doth not, in his own Mind, form a juſt ſpelling of each Word, before he ſpeaks it, will too often make Miſtakes in his Pronunciation.

For, as he ſpells, or divides a Word, juſt ſo doth he pronounce it; Thus,

Cubit	rightly	*Cu-bit*		*Cub-it*
Herod	divided,	*He-rod*	but wrongly	*Her-od*
Bacon	ſounds like *Back-on*	*Ba-con*		*Bac-on*

Now, if young Perſons had the Inſtruction aforeſaid, frequently inculcated upon them, by this *Praxis* of *Parſing*, they wou'd ſpeedily be compleated in a due Knowledge of *Engliſh*, and a right Pronunciation of it.

In order then to *Parſing*, I ſhall lay down two Tables.

TABLE I.

This is, in general, a Table of the Accidents or Properties, which belong to Letters, or Syllables in Words, alphabetically diſpoſed; as,

1. *Accent*	6. *Kind*	11. *Size*
2. *Change*	7. *Loſs*	12. *Sound*
3. *Diviſion*	8. *Number*	13. *Species.*
4. *Figure*	9. *Organ*	
5. *Form*	10. *Quantity*	

An Explanation of theſe 13 *Terms.*

1. *Accent.* This [Page 75] as now uſed, is a Mark, which is, or may be placed over ſome Syllable in every Word, ſhewing, that ſuch Syllable is to be pronounced with a ſtronger Force, or ſtreſs of the Voice, than the reſt of the Syllables in it; as,

Fí-ry	*Bal-có-ny*
Fo-mént	*Re-par-tée.*
In'-di gent	

2. *Change.*

2. *Change.* In *Engliſh*, there often are Letters and Syllables in Words, which ſuffer Change in Pronunciation, altho' the proper Letters are written; as,

Sir	pronoun-ced	*Sur*
Iron		*Iorn*
Dirt		*Durt*
Move		*Moove*
Again		*Agen*
People		*Peeple*, &c.

3. *Diviſion.* By this is meant the parting of a Word into its proper Syllables, according to the Rules of ſpelling; as,

Decline	into	*De-cline*	not	*Dec-line*
Labour		*La-bour*		*Lab-our*

4. *Figure.* This is the Property of a Word, undet which, it is conſider'd, either as ſimple, and alone; as, ——*Grace*; or compounded, that is, joined by another Word, ſo as that both make one: as, *Diſgrace.*

5. *Form.* This is a Property of Letters, that is, of Vowels, and Conſonants, under which, they are conſider'd, either

Single	as	*a, c, d, s,*
or		
Double		*au, x, z.*

6. *Kind.* Under this is inquired of what ſort of a Letter a Conſonant in Queſtion, is; as,

Whether	*Mute*
	Semivowel, or
	Liquid.

7. *Loſs.* Under this is inquired, what Letters are left out in Pronunciation; as,

e	in	*arm'd*	for	*armed*
o		*butt'n*		*button*
a		*Iſa'c*		*Iſaac*

8. *Number.* Under this, before the ſpelling of a Word, is inquired, how many Syllables it hath; as,

In *Mediocrity*, are 5 Syllables.

9. *Organ*

9. *Organ.* Under this the Queſtion is, by what Inſtrument of Voice, or Part of the Mouth, a Letter is form'd; as, whether by the

Throat or *Lips* &c.	as	*a* *b*, &c.

10. *Quantity.* Under this the Queſtion is, whether a Vowel, or Syllable be

Short or *Long*	as	băt bāte

11. *Size.* Here the Queſtion is, whether a Letter be

Capital or *Small*	as,	*A* — *B* *a* — *b*

12. *Sound.* Here the Qneſtion is, how a Letter is to be ſtrictly named, or pronounced; as,

b	bĕ
d	dĕ
l	ĕl, &c.

13. *Species.* Here the Queſtion is, whether a Word be a *Primitive*, or original Word of it ſelf; as, *Juſt* — or *Derivative* from another; as, *Juſtice*, from *Juſt*.

* The 4th Property, *Figure*, and this 13th, *Species*, ſtrictly belong to *Etymology*, and ſeem not to come within the compaſs, to which Reading or Spelling is confin'd, yet ſince (as in Page 19th) compounded, and derived Words, are excepted from the common Rules of Spelling, thoſe two Properties may be borrow'd, and placed under *Orthography*. Thus,

Diſeaſe *Speaking*	are not divided into	*Di-ſeaſe* *Spea-king.*

according to Rule 1ſt. Page 15th, but into

Diſ-eaſe *Speak-ing*	as Page 20th, Line 23d.

* A

* As for the Names of *Figure* and *Form*, tho' they are pretty near in Signification, yet they are here uſed in a different Senſe; For, by *Figure* here is meant a

Single or *Compounded*	Word.

whereas, by *Form*, is meant a

Single or *Double*	*Vowel* or *Conſonant*.

TABLE II.

This Table, in particular, conſiſts of 3 Columns; viz. The

1ſt and 2d } Of the Properties belonging to ſingle Letters; (*i. e.*) Vowels and Conſonants: The

3d Of thoſe which belong to Syllables, or Spelling.

A TA-

A TABLE of

The Properties *of Single* Letters.

	Vowels.		*Conſonants.*
1.	Form { Single / Double	1	Form { Single / Double
2.	Size { Capital / Small	2	Size { Capital / Small
3.	Organ	3	Organ
		4	Kind { Mute / Semivowel / Liquid
4.	Sound	5	Sound
5.	Change	6	Change
6.	Loſs.	7	Loſs.

The Properties *of* Syllables.

1	1. Figure { Simple / Compounded	
2	2. Species { Primitive / Derivative.	
3	Number	
4	Diviſion	
5	Accent	
6	Quantity	
7	Change	
8	Loſs.	

Having, in the latter Table, ſet forth the Accidents [or Properties] belonging to ſingle Letters, whether Vowels, or Conſonants, or Syllables: I ſhall, in the next Place, exemplify them in two *Praxes*.

The 1ſt. Of the ſingle *Letters* through the *Alphabet*.

The 2d. Of *Syllables*.

And 1ſt. Of the ſingle *Letters* of the *Alphabet*.

To bring Things into a narrow Compaſs,

1ſt. I ſhall make uſe of ſome Abbreviations: as,

A.	for	*Anſwer*	*mu.*	for	*mute*
cap.		*Capital*	*n.*		*naſal*
c.		*Conſonant*	*or.*		*organ*
d.		*dental*	*p.*		*palatine*
do.		*double*	*P.*		*Page*
fo.		*form*	*Q.*		*Queſtion*
g.		*guttural*	*ſi.*		*ſize*
k.		*kind*	*ſin.*		*ſingle*
l.		*lingual*	*ſm.*		*ſmall*
la.		*labial*	*ſo.*		*ſound*
Li.		*Line*	*v.*		*vowel*
liq.		*liquid*			

2*dly*. I ſhall place theſe Abbreviations, as each Letter occaſionally requires, in 7 Columns; as for Example, the Letter (b):

1	2	3	4	5	6 P.	7 L.
		fo.		ſin. c.	6	23
		ſi.		ſm.	1	6
Q.	b	k.	A.	mu.	7	3
		ſo.		bē	24	16
		or.		la.	69	7

Explanation.

The Queſtion is, Of what Form is the Letter *b*? that is, whether ſingle or double? The Anſwer is, A ſingle Conſonant; *vid.* Page 6. Line 23.—— Next, Of what ſize? Anſwer, Small; *vid.* Page 1. Line 6. And ſo in the reſt.

The ALPHABET.

					P.	L.
		ſo.		ſing. v.		
		ſi.		Cap.	1	4
Q.	A	*k.*	A.	—— ——	—	—
		ſo.		a	—	—
		or.		g.	69	2
		ſo.		ſing. c.	6	23
		ſi.		ſm.	1	5
Q.	b	*k.*	A.	mu. c.	7	3
		ſo.		bĕ	24	16
		or.		la.	69	7
		ſo.		ſin. c.	6	11
		ſi.		ſm.	1	7
		k.		mu. c.	7	4
Q.	c	*ſo.*	A.	ſoft ĕS	24	17
				hard kĕ	24	18
		or.		dent.	69	6
				g. p.		10
		ſo.		ſin. c.	6	23
		ſi.		ſm.	2	7
Q.	d	*k.*	A.	mu. c.	7	4
		ſo.		dĕ	24	19
		or.		l. p.	69	16
		ſo.		ſin. v.	3	22
		ſi.		ſm.	1	8
Q.	e	*k.*	A.	—— ——	—	—
		ſo.		e	—	—
		or.		p.	69	4
		ſo.		ſin. c.	6	11
		ſi.		ſm.	1	9
Q.	f	*k.*	A.	ſem. v.	7	15
		ſo.		ĕF	24	21
		or.		la. d.	69	22
		ſo.		ſin. c.	6	23
		ſi.		ſm.	12	10
		k.		mu. c.	7	3
Q.	g	*ſo.*	A.	jĕ	24	22
				go	—	23
		or.		l. d. ſoft	69	16
				g. p. hard	—	10

The ALPHABET.

					P.	L.
Q.	h	*fo.*	A.	ſin. c.	6	22
		ſi.		ſm.	1	12
		k.		———	—	—
		ſo.		ah ha }	24	22
		or.		g.	69	2
Q.	i	*fo.*	A	ſin. v.	3	21
		ſi.		ſm.	1	13
		k.		———	—	—
		ſo.		i	—	—
		or		p.	69	4
Q.	j	*ſo*	A.	ſin. c.	6	22
		ſi.		ſm.	1	14
		k.		mu. c.	7	4
		ſo.		jë	24	21
		or.		l. d.	69	16
Q.	k	*ſo.*	A.	ſin. c.	6	22
		ſi.		ſm.	1	14
		k.		mu. c.	7	5
		ſo.		kĕ	24	27
		or.		g. p.	69	10
Q.	l	*ſo.*	A.	ſin. c.	6	22
		ſi.		ſm.	1	15
		k.		liq.	8	2
		ſo.		ëL	24	2
		or.		l. p.	69	15
Q.	m	*ſo.*	A.	ſin. c.	6	22
		ſi.		ſm.	1	16
		k.		liq.	8	2
		ſo.		ëM	24	30
		or.		l. n.	69	15
Q.	n	*ſo.*	A.	ſin. c.	6	22
		ſi.		ſm.	1	16
		k.		liq.	8	2
		ſo.		ëN	24	31
		or.		la n.	69	19

The ALPHABET.

					P.	L.
Q.	o	*ſo.*	A.	ſin. c.	3	21
		ſi.		ſm.	1	17
		k.		———	—	—
		ſo.		o.	—	—
		or.		g. la.	69	11
Q.	p	*ſo.*	A.	ſin. c.	6	21
		ſi.		ſm.	1	18
		k.		mu. c.	7	3
		ſo.		pĕ	24	32
		or		la.	69	7
Q.	q	*ſo.*	A.	ſin. c.	6	21
		ſi.		ſm.	1	20
		k.		mu. c.	7	5
		ſo.		Kĕ	24	27
		or.		g. p.	69	10
Q.	r	*ſo.*	A.	ſin. c.	6	21
		ſi.		ſm.	1	21
		k.		liq.	8	2
		ſo.		ar.	24	34
		or.		l. p.	69	15
Q.	ſ	*ſo.*	A.	ſin. c.	6	22
		ſi.		ſm.	1	22
		k.		ſem. v.	7	20
		ſo.		ĕS	24	35
		or.		d.	69	6
Q.	t	*ſo.*	A.	ſin. c.	6	23
		ſi.		ſm.	1	22
		k.		mu. c.	7	5
		ſo.		tĕ	25	1
		or.		l. p.	69	15
Q.	u	*ſo.*	A.	ſin. v.	6	23
		ſi.		ſm.	1	23
		k.		———	—	—
		ſo.		u long	—	—
		or.		g.	69	3

The ALPHABET.

					P.	L.
Q.	v	*fo.*	A.	ſin. c.	6	24
		ſi.		ſm.	1	24
		k.		ſem. v.	7	15
		ſo.		ĕL	25	8
		or.		la. d.	69	15
Q.	w	*fo.*	A.	ſin. v. or c.	25	4-5
		ſi.		ſm.	1	24
		k.		ſem. v.	7	16
		ſo.		wĕ	23	27
				oöe	23	28
		or.		vow. la.	69	7
				con. p. la.	69	14
Q.	x	*fo.*	A.	do. c.	6	20
		ſi.		ſm.	1	28
		k.		ſem. v.	7	17
		ſo.		eks	25	6
		or.		g. p. d.	69	12
Q.	y	*fo.*	A.	ſin. v.	3	21
				or c.	5	8
		ſi.		ſm.	1	25
		k.		ſem. v.	7	18
		ſo		i, or	23	29
				ee		30
		or.		p.	69	4
Q.	z	*fo.*	A.	do. c.	6	22
		ſi.		ſm.	1	29
		k.		ſem. v.	7	19
		ſo.		ĕz	25	9
		or.		d.	69	6

Here follows the IId *PRAXIS*, viz. of *Syllables*.

IN this will be ſet forth Examples of Words, whereof the Letters will be firſt examined, or *parſed*, as before, in the *Alphabet* ; —— and then the Syllables of thoſe Words accounted for in ſpelling alſo.

And here alſo we ſhall make uſe of ſome other Abbreviations of the Terms, or Names of Things belonging to Words ; as,

ac.	for	*accent*	*nu.*	for	*number*
ch.		*change*	*ſp.*		*ſpecies*
div.		*diviſion*	*pri.*		*primitive*
fig.		*figure*	*der.*		*derivative*
ſim.		*ſimple*	*ſyl.*		*ſyllable*
com.		*compound*	*ſyls.*		*ſyllables*
L.		*Loſs*	*ſem. v.*		*ſemivowel.*

So *ſil.* for *ſilent*.

* *N. B. Ch.* and *L.* had not Place in the Alphabet, wherein ſingle Letters only were conſider'd.

But here they come in, whether *Syllables* in Words, or *Letters* in Syllables, ſuffer *Change* or *Loſs*.

Blaze

					P.	L.
Q.	B.	*ſo.*	A.	ſin. c.	6	23
		ſi.		cap.	1	6
		k.		mu. c.	7	3
		ſo.		Bë	24	16
		or.		la,	69	7
Q.	l	*ſo.*	A.	ſin. c.	6	22
		ſi.		ſm.	1	15
		k.		mu. c.	7	5
		ſo.		ĕl	24	28
		or.		l. p.	6	15
Q.	a	*ſo.*	A.	ſin. c.	5	22
		ſi.		ſm.	1	6
		k.		———	—	—
		ſo.		a	—	—
		or.		g.	69	2

					P.	L.
		fo.		do. c.	6	22
		ſi.		ſm.	1	29
Q.	z	*k.*	A.	ſem. v.	7	19
		ſo.		ĕz	25	9
		or.		d.	69	6
		fo.		ſin. v.	3	22
		ſi.		ſm.	1	8
Q.	e	*k.*	A.	——	—	—
		ſo.		*e* ſil.	174	10
		or.		p.	69	4

Spell *Blaze*

		fig.		ſimp.		
		ſp.		prim.		
		nu.		1 ſyl.		
		div.		B-l-a-z-e		
Q.	*Blaze*		A.	=Blaze		
		ac.		on á		
		q.		long		
		ch.		——		
		L.		*e* ſil.	74	10

Gage

		fo.		ſin. c.	6	23
		ſi.		cap.	1	10
Q.	G	*k.*	A.	mu. c.	7	5
		ſo.		as in Goꝛ	23	24
		or.		g. p.	69	10
Q.	a ——		A. —as a in Blaze			
		fo.		ſin. c.	6	23
		ſi.		ſm.	1	10
Q.	g	*k.*	A.	mu. c.	7	3
		ſo.		jĕ	24	22
		or.		la. d.	69	16
Q. — e —			—A.—as *e* ſilent in *Blaze*			

Frisk

					P.	L.
Q.	F	*fo.* *ſi.* *k.* *ſo.* *or.*	A.	ſin. c. cap. ſem. v. ĕF la. d.	6 1 7 24 69	11 10 15 21 22
Q.	r	*fo.* *ſi.* *k.* *ſo.* *or.*	A.	ſin. c. ſm. liq. ăR l. p.	6 1 8 24 66	21 21 2 34 15
Q.	i	*fo.* *ſi.* *k.* *ſo.* *or.*	A.	ſin. v. ſm. ——— i p.	3 1 — — 69	21 13 — — 4
Q.	s	*fo.* *ſi.* *k.* *ſo.* *or.*	A.	ſin. c. ſm. ſem. v. ĕS d.	6 1 7 24 69	22 22 20 35 26
Q.	k	*fo.* *ſt.* *k.* *ſo.* *or.*	A.	ſin. c. ſm. mu. c. Kĕ g. p.	6 1 7 24 69	22 14 5 27 10

Spell *Frisk.*

Q.	Frisk	*fig.* *ſp.* *nu.* *div.* *c.* *.* *c.* *r.*	A.	ſim. pri. 1 Syl. F-r-i-s-k Frisk on í ſhort ——— ———	181 — —	4 — —

Willow

					P.	L.
Q.	W.	*fo.*	A.	ſin. c.	25	5
		ſi.		cap.	1	26
		k.		ſem. v.	7	16
		ſo.		oöe	25	5
		or.		la	69	7
Q.— i ——			A — as in *Friſk*			
Q — l ——			A.— as in *Blaze*			
Q — l ——			A.—the ſame			
Q.	o	*fo.*	A.	ſin. v.	3	22
		ſi.		ſm.	1	17
		k.		———	—	—
		ſo.		o	—	—
		or.		g. la.	69	11
Q.	w	*fo.*	A.	ſin. v.	23	27
		ſi.		ſm.	1	24
		k.		———	—	—
		ſo.		u	23	27
		or.		p. la.	69	14

Spell *Willow*

Q.	Willow	*fig.*	A.	ſim.	—	—
		ſp.		pri.	—	—
		nu.		2 Syls.	—	—
		div		W-i-l Wil l-o-w low	18	8
				Willow		
		ac.		on íl	—	—
		q.		i ſhort	181	4
		ch.		———	—	—
		L.		———	—	—

yearly

Q.	y	*fo.*	A.	ſin. c.	5	8
		ſi.		ſm.	1	25
		k.		ſem. v.	7	18
		ſo.		eë	25	8
		or.		p.	69	4

					P.	L.
Q	e	*fo.*	A.	ſin. v.	3	42
		ſi.		ſm.	1	8
		k.		———	—	—
		ſo.		e	—	—
		or.		p.	69	4

Q — a —— A. — as in *Blaze*

Q — r —— A. — as in *Frisk*

Q — l —— A. — as low in *Willow*

Q.	y	*fo.*	A.	ſin. v.	3	21
		ſi.		ſm.	1	25
		k.		———	—	—
		ſo.		i	23	29
		or.		p.	69	4

Spell *yearly*

Q.	*yearly*	*fig.*	A.	ſim.		
		ſp.		deriv. from year		
		nu.		2 Syls.		
		div.		y-e-a-r year, l-y ly yearly		
		ac.		on yéar		
		q.		long	82	9
		ch.		———	—	—
		L.		———	—	—

Quantum

Q.	Q.	*fo.*	A.	ſin. c.	6	21
		ſi.		cap.	1	18
		k.		mu. c.	7	4
		ſo.		kwĕ *or* quĕ	24	33
		or.		g. p.	69	10
Q.	u	*fo.*	A.	ſin. v.	6	23
		ſi.		ſm.	1	23
		k.		———	—	—
		ſo.		u	—	—
		or.		g.	69	3

					P.	L.
Q.— a ——			A. — as in *Blaze*			
Q.	n	*fo.*	A.	ſin. c.	6	22
		ſi.		ſm.	1	16
		k.		liq.	8	2
		ſo.		ĕN	24	32
		or.		l. n.	69	49
Q.	t	*fo.*	A.	ſin. c.	6	21
		ſi.		ſm.	1	21
		k.		mu. c.	7	4
		ſo.		Tĕ	25	1
		or.		l. p.	69	15
Q. —u ——			A.—as before			
Q.	m	*fo.*	A.	ſin. c.	6	22
		ſi.		ſm.	1	16
		k.		liq.	8	2
		ſo.		ĕM	24	30
		or.		la. n.	59	—
Spell *Quantum*						
Q.	Quantum	*fig.*	A.	ſim.	—	—
		ſp.		pri.	—	—
		nu.		2 Syls.	—	—
		div.		Q-u-a-n- = Quan t-u-m = um Quantum		
		ac.		on Quán	—	—
		q.		Quăn ſhort	18	4
		ch.		———	—	—
		L.		———	—	—
Jovial						
Q.	J	*fo.*	A.	ſin. c.	6	22
		ſi.		cap.	1	14
		k.		mu. c.	7	4
		ſo.		jĕ	24	1
		or.		l. d.	69	16

					P.	L.
Q.— o ——			A.— as in *Willow*			
Q.	v	*fo.*	A.	ſin. c.	6	24
		ſi.		ſm.	1	24
		k.		ſem. v.	7	15
		ſo.		ĕV	25	3
		or.		la. d.	69	15
Q.— i ——			A.— as in *Friſk*			
Q.— a ——			A.— as in *Blaze*			
Q.— l ——			A.— as in *Blaze*			
Spell *Jovlal*						
Q.	Jovial	*fig.*	A.	ſim.		
		ſp.		der. from *Jove*		
		nu.		3 Syls.		
		div.		J-o=Jo v-i=vi =Jovi a-l=al		
		ac.		Jovial on Jó		
		q.		ſoun. long		
		ch.		——		
		L.		——		
Concern						
Q.	C.	*fo.*	A.	ſin. c.	6	11
		ſi.		cap.	1	7
		k.		mu. c.	7	4
		ſo.		kĕ	24	18
		or.		g. p.	69	10
Q.— o ——			A.—as in *Jovial*			
Q.— n ——			A.— as in *Quantum*			
Q.	c	*fo.*	A.	ſin. c.	6	11
		ſi.		ſm.	1	7
		k.		mu. c.	7	5
		ſo		ĕS	24	17
		or.		d.	69	6

					P.	L.
Q. —e ——	A.— as in *yearly*					
Q.— r — —	A.— as in *yearly*					
Q.— n ——	A.— as in *Quantum*					

Spell *Concern*

Q.	Concern	*fig.*	A.	com. of con and cern	171	4
		ſp.		pri.		
		nu.		2 Syls.		
		div.		C-o-n= Con c-e-r-n= cern = Con-cern		
		ac.		on Cón		
		q.		cérn ſhort		
		ch.				
		L.				

Beſpeaking

Q.	B	*fo.*	A.	ſin. c.	6	11
		ſi.		cap.	1	6
		k.		mu. c.	7	3
		ſo.		Bĕ	24	16
		or.		la.	69	7

Q.— e ——	A.— as in *yearly*
Q.— ſ ——	A.— as in *Friſk*

Q.	p	*fo.*	A.	ſing. c.	16	21
		ſi.		ſm.	1	18
		k.		mu. c.	7	3
		ſo.		Pĕ	24	32
		or.		la.	69	7

Q.— e ——	A.— as in *yearly*
Q — a ——	A. —as in *Blaze*
Q.— k ——	A. — as in *Friſk*
Q — i ——	A.— as in *Friſk*
Q — n ——	A.— as in *Quantum*
Q.— g ——	A.—as 1ſt g in *Gage*

Spell *Beſpeaking*

					P.	L.
Q.	Beſpeaking	*fig.*	A.	com. of be- and ſpeak- ing		
		ſp.		pri.		
		nu.		4 Syls.		
		div.		B-e = Be- ſ-p-e-a-k- = ſpeak = Be- ſpeak- i-n-g = ing = Be-ſpeak- ing		
		ac.		on ſpéak		
		q.		ſpéak long	194	8
		ch.		———	—	—
		L.		a loſt	203	19

Inexhauſted

Q.—I— —A.—cap.—all the reſt as before in *Jovial*

Q.—n———A.—as in *Quantum*

Q—e——A—as in *yearly*

Q	x	*fo.*	A.	do. c.	6	20
		ſi.		ſm.	1	28
		k.		ſem. v.	7	17
		ſo.		eks	25	6
		or.		g. p. d.	69	12
Q.	h	*fo.*	A.	ſing. c.	6	22
		ſi.		ſm.	1	12
		k.		———	—	—
		ſo.		ah or ha	24	24
		or		g.	69	2

Q.—a——A—as in *Blaze*

Q.—u——A—as in *Quantum*

					P.	L.
Q.— ſ ——A.— as in *Friſk*						
Q.— t ——A.— as in *Quantum*						
Q — e ——A. — as in *yearly*						
Q	d	*fo.*	A.	ſin. c.	6	23
		ſi.		ſm.	1	8
		k.		mu. c.	7	4
		ſo.		Dë	24	19
		cr.		l. p	69	15
Spell *Inexhauſted*						
Q.	Inexhauſted	*fig.*		com. of In-ex-hauſted	—	—
		ſp.		pri.	—	—
		nu.		4 Syls.	—	—
				I-n=In	20	23
				e-x=ex =In-ex	18	13
				h-a-u-ſ-t =hauſt=	18	23
		div.	A	In-ex-hauſt		
				e-d=ed =In-ex-hauſted		
		ac.		on háuſt		
		q.		háuſt		
				long	194	8
		ch.		———	—	
		L.		———	—	

* In the Spelling Part of the *Parſing-Tables*, by (*q*) which ſtands for *Quantity*) no other Syllable is meant, but the accénted one: — When a Word hath more Syllables than one, the reſt are neglected in the Examination; it being impracticable to give a ſtrict Account of

the Quantity of each, and, indeed, of but little Uſe, even in *Engliſh* Verſe.

In ſome Words, both the Accent and long Quantity, coincide upon one and the ſame Syllable; and then, there is no doubt of its Quantity; as, in the very Word

co-in-cíde. Pag. 77. 23.

In ſome Words, the *Vowel* of an accénted Syllable, with one or more Conſonants after it, is ſaid by our Grammarians to be ſounded ſhort; becauſe it doth not end the Syllable, but, by drawing one or more ſuch Letters after it, and imparting ſome of its Force thereto, leſſens the Fulneſs of its own Sound.

And yet the whole Syllable, becauſe of its Accent, may be ſounded long.———

For, tho' Poſition ſo ſtrictly obſerv'd in the *Latin* Proſody, is not much minded in the *Engliſh*, yet when there are two or three Conſonants after an accénted Vowel, the whole Syllable may be ſaid to be ſounded long, not only by reaſon of the Accent, but of the Conſonants alſo; becauſe more Letters together muſt, of Neceſſity, require their ſeveral Times in Pronouncing them, and therefore may properly be ſaid to make a Syllable really long.

And this Diſtinction may appear reaſonable, from the following Examples; as, in theſe *Latin* Words, *viz.*

mṓ-lis—mŏ́l lis, lī́-te-ra—lĭ́t-to ra.

And the *Engliſh* *lā́-ter—lắt ter*

nā́-ture—nŏ́ſ-tril.

And thus much may ſerve to reconcile *Pag.* 78. 32. with *Page* 181. 8.

N. B. The double Vowels, or Dipthongs, Proper and Improper, according to *Ch.* 11. ———— as alſo the 13 Double Conſonants, *p.* 34, and 69, might have been Parſed: But becauſe they wou'd ſwell this Book to too great a Bulk, I ſhall give one Example only of each.

1. Of

1. Of the Proper } Dipthongs, { *oo*
2. —— Improper } as { *ea*, &c.
3. —— Double Conſonants ; as *th*, *gh*.

As for the Dipthongs all that needs to be done with them, is, to inquire, what Changes, or Loſſes they ſuffer in Pronunciation, according to *Ch. XI.* from *Page* 193— and *Ch. XII. p.* 203 as,

The Change of | *Foot* into *Fut*,
Loſs of Sound | *Door* in *Dore*.
Change of *ea* into *ee*, as *clear* into *cleer*,
Loſs of *e* therein, as *heart* — *hart*

So the ſpelling of the Word *Thought*, not by *Tee-each-o-u-ghee-each-tee*, but by ë*Th-o-u-*ë*Ght*, according to *Ch. 4th*, and *Pag.* 34.

CHAP. XXIII.

A METHOD, *for teaching a young Perſon to read the* Engliſh *Tongue.*

BEfore a Boy ever ſo much as looks on a Book, let him be taught the Letters of the Alphabet, only by the Ear and the Eye; that is, let him carefully liſten to the Sound of each; and, at the ſame Time, obſerve the Teacher's Mouth in pronouncing them.

Let him thus firſt learn the Vowels, and then the Conſonants.

I. When he hath gained the true and proper Sounds of the Letters, then let him learn to join them together in Syllables;

1ſt. The ſhorteſt Syllables of one Vowel, with one Conſonant, both before and after it.

2. Dipthongs, proper and improper.

3. Words of one Syllable; then gradually, Words of 2, 3, 4 Syllables.

All theſe, as well as the Letters, are to be learned off Book.

In all this Buſineſs, the Teacher may make uſe of the little Book, called the *Play-Book for Children*.

In the ſeveral Steps, whether of ſingle Letters, or Words of various Syllables, the Teacher may look on the Book; whence he is to pronounce each to the Learner deliberately, and diſtinctly, and make him do the ſame after him, and, in order to do ſo, to open his Mouth, leſt otherwiſe he mumble, drown and hinder the full Sound of any Letter, or Syllable to be uttered

* Reading, like ſpelling, is firſt to be gotten by the Ear only; and. tho' it is afterwards to be improved by Art, yet, at the firſt Beginnings, the many Obſervations and Rules neceſſary for correct Reading, are but burdenſome to young Children, and of no uſe to them; ſince all they can do, is meerly by the Imitation of Sounds; and this learning off Book, thus far at firſt, is certainly the beſt way for *them*; becauſe a ſingle Attention to Sounds, is more eaſy to their tender Minds, than a double one in attending both to *them*, and the Characters denoting them.

IIdly. Whilſt a Boy is at this Stage, let him, in ſome convenient Intervals, be taught how to hold a Pen, and the Poſtures for ſitting to write.

IIIdly. When he can well do thoſe Things, let him make uſe of the aforeſaid *Play-book*, and be taught on Book, what he did before, without it; That is, learn to pronounce the Sound of each Letter, according to the Character denoting the ſame.

That little Book aforeſaid is recommendable upon ſeveral accounts.

1. It eaſes the Teacher, who ſtill having methodically before him, what he is to teach a Child off Book, needs not be perpetually at the Trouble of recollecting proper Queſtions to be made.

2. It is printed in a Character large, and eaſy to the ſight.

3. Its 1*ſt* Part hath nothing but Letters, Syllables, and ſingle Words.—All that can be expected from young Children, is, for a conſiderable Time, to learn chiefly from the Teacher's Voice, and not, by Precepts; it being abſurd, as well as cruel, then to torture them with Grammatical Niceties, and Directions, when they cannot conceive any Notion of them, and cannot gain any Benefit by them.

4. It

4. The Figures at each ſhort Leſſon in the latter Part, draw them on with Pleaſure, moſt Children being fond of Pictures, and delighted with ſuch Repreſentations.

5. The Book is but of ſmall Price; and therefore the pooreſt Man may afford his Child to wear out a couple of them, before he handles this larger Book.

IVthly. Of *Reading* and *Writing* at the *ſame Time.*

As ſoon as a Boy is to look on the Alphabet in the little Book, let a Page of a Copy-book be ruled by a black Lead-Pencil, with Lines parallel to the Top Edge of it, and then, croſs downward; whereby each Line, ſo ruled, may conſiſt of about a dozen ſmall Squares.

1. Then may be written a Copy of 2, or 3, of the moſt plain and eaſy Letters in the marginal Line, as, *c*, *o*, *e*, and each of them may have 3, or 4 of the parallel Lines aſſigned for it.

2*dly*. Let the Teacher, with the Pencil, form the Letter written in the Margin; as for Example, *c*, in each Square.

3*dly*. Let him ſound the Letter, and, when the Learner hath, with his Pen, traced the ſaid Letter, let him call it by its Name, and, whether he forgets it, or not, do it often over and over, and, every Time he writes it, endeavour to name it; and, when he thus gains it, he may proceed to another Letter in like manner.

By doing thus, he will, after writing over a few Copies, have both the Figures, and Sounds of the Letters denoted by them, firmly impreſs'd in his Memory, and ſooner than by any other way.

Children at 2, or 3 Years old, are fond of ſcrawling over Images of Things, and, at 5 or 6, capable of drawing the Pictures of Letters, and are likely then, to do them ſooner and better than if put off, till farther advanced in Years, when their Minds, as well as their Fingers become leſs pliant and flexible;

As they gradually go on in Syllables, and Words, let them do ſo in Writing of them.

They will, at their age, make a quicker Progreſs in Writing, and by it, in Reading alſo; ſo that the loweſt

People

People will not have Reaſon to complain of Expence in Writing added ſo early to that of Reading, ſince in the whole, much will thereby be ſaved.

The Advice above may appear practicable, from the following Inſtance.

A Gentlewoman of about 35 Years of Age, complained to a Friend, that, by the Misfortunes of her Family in the laſt Troubles of *Ireland*, ſhe had loſt the Opportunity of Writing and Reading: Upon which he perſuaded her, to begin upon both at the ſame Time.

By a moderate Application, ſhe, in 3 or 4 Months, learned to read tolerably well; — and, at laſt, agreeably ſurpris'd her Husband, then abſent, with a Letter in a fair and legible Hand.

I would have every Boy to write, as near, as he can, to the Roman Letters in Print.

For, thoſe are the moſt beautiful, plain, and legible Characters, and therefore, no doubt, were choſen for printed Books.

Beſides, the Difference of thoſe in common Writing from them, is ſo inconſiderable, as to give but little Trouble.

The Capitals, in the Roman (and in the Italic ſometimes uſed) are almoſt exactly the ſame.

As for the ſmall Roman (a), it hath only a little Turn at the Top- — but the Italic (*a*) none at all. The Roman (g) (perhaps from the old *Saxon* (ȝ)) hath a Turn at the Bottom, but leſs in the Italic.

The Roman Y, y, uſually written Y, y, hath but very little Difference, and the Hollows in b, h, l, *&c.* are not eſſential, but uſed only as Links for Expedition in a running Hand, and may be left out in *Writing*.

Throughout the Alphabet the reſt of the Letters are the very ſame in Print and Writing.

* *N. B.* The Types in Print are perpendicular; perhaps, becauſe, in that Poſition, it was eaſier to make them more exactly parallel, and ſo to wedge them more cloſe and firm together.

But, in *writing* the common Roman Hand, the Tops of the ſtraight Strokes in Letters, decline about an Angle of

of 50 Degrees towards the right Hand, and, with ſuch a leaning Sloap, appear more beautiful.

Of the Uſe of the IRISH Spelling-Book.

1. When a Boy hath gone over the *Little Play-Book* twice or thrice, and can, not only ſpell thereon readily, but alſo, from a ſilent Conception in his Mind, without ſpelling aloud, can pretty well expreſs Words of one or more Syllables, he is then prepared for a higher Step.

What he hath done in the little Book, hath been mechanical only, and without any Art, but meerly by Imitation of the Teacher's Voice.——— But now, it is convenient to put him into the *Iriſh Spelling-Book*, that he may learn to ſpell and read, according to the Obſervations and Rules it is furniſhed with for his Direction.

2. The 3 firſt Chapters of *Letters*, *Syllables*, and *Spelling*, to Page 22, he may go through, by 4 Leſſons a Day.

When he goes over the ſame again, he may have two Leſſons a Day therein, and two in the Tables of ſingle Words, beginning at Ch. IX. Pag. 102, and ending at Page 130.

In each of theſe, a Leſſon ſhou'd be but ſhort, and little at a Time.

In the former, the Teacher ſhou'd deliberately read aloud and explain each Leſſon; and, when the Scholar comes to ſay it, demand an Account of the Senſe and Meaning of it; and, in the latter, he ſhou'd do the ſame, and examine the ſaid ſingle Words, according to the Contents of the ſaid 3 Chapters; that is, the Letters of them, according to the I*ſt* CH.——the Syllables, according to the II*d* CH — and the Words, as divided into Syllables, according to the III*d* CH. of Spelling; and all theſe by way of practical Application of them, to the Obſervations and Rules in thoſe Chapters.

3. The next Thing to be done, is CH. IV. of the *Alterations* in the Sounds of Letters, and along with it, CH V. of the *Shapes* and *Sizes* of *Letters*, as alſo CH. VI. the *Praxis* of *Spelling*,—both of ſingle and double Conſonants,

nants, according to the Alterations in the Sounds of each Sort.

4. Let the Learner proceed from CH. X. p. 162. to p. 193. concerning the ſhort and long Sound of Vowels, &c.

5. From CH. XI. to CH. XII. of Proper Dipthongs.

6. From CH. XII. to CH. XIII. of Improper ones.

7. From CH. XIII to CH. XIV. of Single Conſonants.

8. From CH. XIV. to CH. XV. of Double ones.

9. May be read CH. VII. of *Formation* of Letters.

10. CH. VIII. of *Proſody*.

11. In all theſe ſeveral Steps, or Stages, let each Leſſon be well explained beforehand, and after ſaying it, be examined only about the particular Things it contains, or treats of; a more general, and full Examination is not to be made, till all theſe Chapters be gone through; and then they are to be reduced to Practice by *Parſing*, as is ſet forth at large, CH. XXII.

Here, let a Claſs begin firſt to Parſe one Word, and, daily, add one Word more, and ſo on gradually to 3 or 4 Lines, and there ſtop.

Theſe 3 or 4 Lines may be done twice a Day.

The Accidents of every Letter, and Syllable of each Word, may be examined, and proved according to the Method in that Chapter of *Parſing*, and in the reſt of the Leſſon, ſome of the moſt remarkable Things only may be obſerved.

At the firſt beginning to Parſe, one Boy may be taught to ask another, each particular of *Fo. ſi. k*, &c. and the Boy queſtioned, may make a particular Anſwer to each; —But, when a Claſs is pretty well acquainted with *Parſing*, each may name the Anſwers only,—as, *ſingle*,—*capital* —*mute c.* &c. and do ſo in Spelling, To which Purpoſe, each Boy ſhou'd have a printed Table thereof in the Beginning of his Book, to direct him both in the Preparation of his Leſſon, and the ſaying of it to the Maſter.

* As for the Marks in Writing, (beſides thoſe which are uſed as Stops) *viz.* (') (-) ¶, §. &c. — *Abbreviations, Numbers*, &c. as alſo the 8 Tables of *Obſervable Words*, from p. 130 to 162, they need not much Time t

be ſpent upon them, and are chiefly to be noted, as they occur in reading other Books.

12. The XX. and XXI Chapters on reading Proſe and Verſe, are very neceſſary to compleat a Scholar; but then they (that on Verſe eſpecially) are not ſo proper for a very young one; and therefore are to be poſtponed, till his Judgment ripens for the ſame.

In the mean Time, the Teacher muſt content himſelf in making his Scholar obſerve one general Rule, which is, deliberately to read as he ſpeaks, with natural and eaſy Sounds, and not with an Affectation of ſtrange, new, and awkward Tones.

When he is farther advanced, and becomes fitter for thoſe 2 Chapters, let him enter upon them in their order.

Here, as in the caſe of Letters and Syllables, the Teacher himſelf ſhou'd read each Leſſon aloud ſlowly, and diſtinctly, give the proper Accents, Emphaſes, and Stops to each Word of every Sentence, and pronounce the whole of each with a muſical and agreeable Delivery, for his Scholars Imitation, in reading the ſame to him again. By this Management, a Scholar, who hath a tolerable Ear, will be apt to take in the Sounds well, to model his Pronunciation, according to that of his Teacher, to eſcape ill Turns, and unhappy Tones of Voice, and, by this Means, better learn to pronounce well, whatever he reads, than by meer Correction of his Faults, without any Example of right reading for the preventing of them.

Purſuant to theſe two Chapters, a Scholar ought to be well taught in reading any Diſcourſe, how to expreſs every thing in a right manner, according to the Nature of the Subject, whether Hiſtorical, or Argumentative, whether chearful and pleaſant, or tragical and ſolemn, both in Proſe, and in Verſe.

And, for this Purpoſe, every Teacher himſelf ſhou'd be well qualify'd beforehand, that he may be able rightly to inſtruct his Scholars; the due Diſcharge of Education requiring the utmoſt Skill and Pains in the Teacher.

Of *Claſſes*.

Whether the Children be in Number ſmall or great, they may all be divided into 3 Claſſes.

1. The loweſt for learning Letters and Syllables off Book.
2. The middle Claſs, in the little Play-Book.
3. The higheſt, in the *Iriſh Spelling-Book*.

* If there be no Beginners in Letters, there need not be above two Claſſes.

The Manner of *Teaching*.

Tho' the main Care and Burden of Teaching, muſt ſtill lie upon the Maſter himſelf, yet he may make uſe of Meaſures for his own Eaſe, and even for the Advantage of his Scholars.

In order to this, he may divide each Claſs into 2 Parts, as if they were of different Schools, and place a Head over each Diviſion, who is to take care of his Dividend, and ſee, that every Boy therein be well prepared in each Leſſon.

When this is done, two or three out of each Diviſion, weekly in their Turns, may alternately inſtruct, and prepare the two lower Claſſes in their Leſſons, and, if there be none in the loweſt Claſs, to help thoſe of the middle Claſs in the Things they are to perform, which will be an Improvement to themſelves.

If any be ſtubborn, idle, and negligent, they are to make Complaint of each to the Maſter.

The beſt way to gain a Perfection in true ſpelling, that is, not only of a due dividing of Words into Syllables, but alſo of giving to each Syllable its proper Letters, is to order ſome one Boy, from a Book, to ask any two Opponents, to ſpell off Book a dozen Lines, or ſo, at once, and when the Boy asked, makes any Miſtake, his Adverſary may, at the Maſter's Order, correct it.

The

The Manner of *Hearing Leſſons.*

When any of the Claſſes come to ſay their Leſſons to the Maſter, all may ſit down in Order by the Sides of a long Writing-Table (ſuppoſed to be in every School) and then any two Opponents he calls out, may ſtand at the lower End of it, and each carefully obſerve the Performance of his Adverſary, and where he does amiſs, be ready to prompt him, but not without a Beck from the Maſter.

The other is to do the like with *him*, and ſo are the reſt to do throughout the Claſs.

The Miſtakes of each Diviſion, may be prick'd by the Maſter with a Pin, in two ſmall Lines or Columns reſpectively, and the Exceſs for each Leſſon be kept in a Regiſter of the Week.

If there be 3 Claſſes, the Maſter may ſpend half an Hour in each, which will, in 4 Leſſons, amount to 6 Hours Labour a Day; which he may leſſen to 5 in Winter.

If he hath but 2 Claſſes, he may ſpend more Time upon each Leſſon, and the reſt of the Time in Writing, and Catechizing, which laſt ſhou'd be done every Day in the Year out of ſome ſhort Expoſition, tho' but a little at a Time, as a Queſtion or two, and the whole repeated at the End of the Week.

Of *Rewards.*

On *Thurſday* Noon the Maſter may, from his Regiſtry, quickly compute, which Side of each Claſs hath gotten the better, and, by way of Encouragement, may let the Conquerors play that Afternoon, and confine the Conquered to the School.

He may daily diſpenſe other Rewards to the diligent Boys, as, Advancement in the Claſs, Praiſe and Commendation; and even a ſingle Raiſin, or a Pin, will be pleaſing.

Theſe, and the like Encouragements, will raiſe and keep up an uſeful Emulation amongſt the Children, and all their Leſſons will be attended with a delightful Con-

tention; whereby the Maſter may ſave much of his Labour and Severity, and the Scholar gain more ſpeedy Improvements in his Buſineſs.

* *N. B.* Children ought indeed to be kept in due Awe; but I wou'd not have any ſharp Severities inflicted on them, except for Vices, as Lying, Curſing, Swearing, Stubbornneſs, *&c.*— As for their little Giddineſſes, Negligences, *&c.* they ſhou'd be reclaimed from them by Mildneſs, Reaſoning, and other prudential Meaſures.

Of the *Hours for Schooling.*

Morning.

The Time proper for going to School, from *March 25th*, to *Michaelmas*, may be at 7 of the Clock, and thence to *March 25th* again, at Eight; and, in each Seaſon, for Diſmiſſion, at 11.

Afternoon.

At 1, — and quitting it at 5 in Summer, and 4 in Winter.

XII. *Breakings up.*

1. At *Chriſtmas.*

The Scholars may break up on *December 20th*, and return the Day after the *6th* of *January.*

2. At *Eaſter.*

On the *Wedneſday* in *Eaſter*-Week, and return on *Thurſday* Sevenight after.

3. *Whitſuntide.*

On *Whitſun*-Eve, and return on *Monday* Sevenight after.

Beſides theſe Times, there are ſeveral ſingle Days in the Year, whereon Schools have Vacation from Buſineſs; ——All which, together with the three Breakings up, are little enough.

Covetous Parents are apt to think they never have enough for their Money; and therefore they reckon the

Maſter idle, and their Children undone, if they be not inceſſantly cloſe at Buſineſs.

But, if they well conſider'd the tedioufneſs of perpetual Confinement to *Learning*, and the grievous Drudgery of *Teaching*, they wou'd find frequent Relaxations indiſpenſibly neceſſary.

Without ſuch Relief, the Scholars are apt to grow weary of their Book, and become deſperately idle; —— and the Maſter ſo fatigu'd, that he loſes Health, Spirit, and Vigour, and is render'd leſs able to diſcharge his Duty.

Such Vacations then, are ſo far from being too frequent, and too long, that, on the contrary, they are rather too ſeldom and too ſhort, and, inſtead of being hurtful, they certainly promote the Benefit of a School-Education.

* Every Schoolmaſter, as aforeſaid, ought daily to catechiſe the Children under his Charge in the Principles of Religion, and to teach them proper Prayers alſo.

I ſhall here offer two ſhort Prayers, which may be fit to be uſed at the Public Worſhip, as alſo two Graces, before and after Meat.

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1. *A private Prayer before the Beginning of the Public Worſhip.*

ASSIST me by thy Grace, O Lord, at this Time to hear thy Holy Word with Reverence, and Attention, and to offer up my Prayers with Seriouſneſs and Devotion; that my Worſhip being performed in Spirit, and in Truth, may be acceptable in thy Sight; through Jeſus Chriſt our Lord. *Amen.*

2. *After the End of the Public Worſhip.*

BLeſſed be thy Holy Name, O Lord, for this Opportunity of attending thee in thy Public Worſhip and Service: Graciouſly accept theſe my Prayers and Devotions, and pardon all the Faults of them; —— help me to keep in Mind thy Holy Word, and to practiſe it

it in my Life, that my Fruit may be unto Holineſs, and the End, everlaſting Life; through Jeſus Chriſt our Lord. *Amen.*

A Grace before Meat.

BLeſs, O Lord, theſe thy Creatures, and make them healthful Nouriſhment for us.——Through Jeſus Chriſt our Lord.

After Meat.

BLeſſed be thy Holy Name, O Lord, for this, and all other Mercies; — continue them to us, and make us thankful; through Jeſus Chriſt our Lord. *Amen.*

FINIS.

To be ſold by JAMES HOY, *Bookſeller, next Door to the Tholſel in* Skinner-Row, *the following Books*, viz.

Hiſtories for Youth, being a Collection of entertaining Stories, drawn from Antient and Modern Hiſtory, full of remarkable Events in Publick and Private Life; ſuch as are apt to Amuſe young Minds, and will at once ſerve for their Entertainment, give them a pretty Notion of Hiſtory, and improve them in Reading as well as in Morality. Pr. 13 *d.*

A New and Eaſy Syſtem of Geography, for the Inſtruction of Youth, and thoſe of riper Years, proper to initiate any Perſon into the Knowledge of the Science, and to know the Uſe of Maps, and all the conſiderable Countries in the World, chief Cities, Government, Religion, &c. Pr. 13 *d.*

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